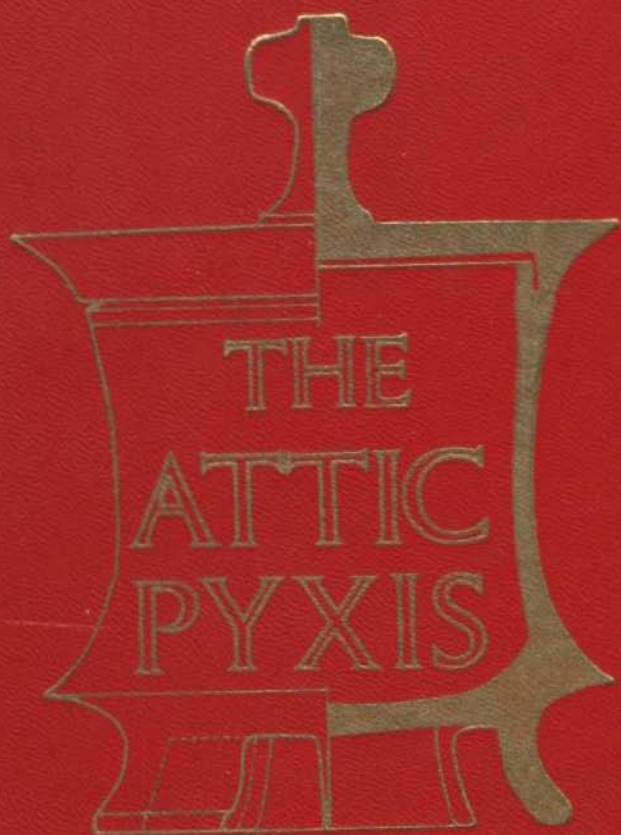
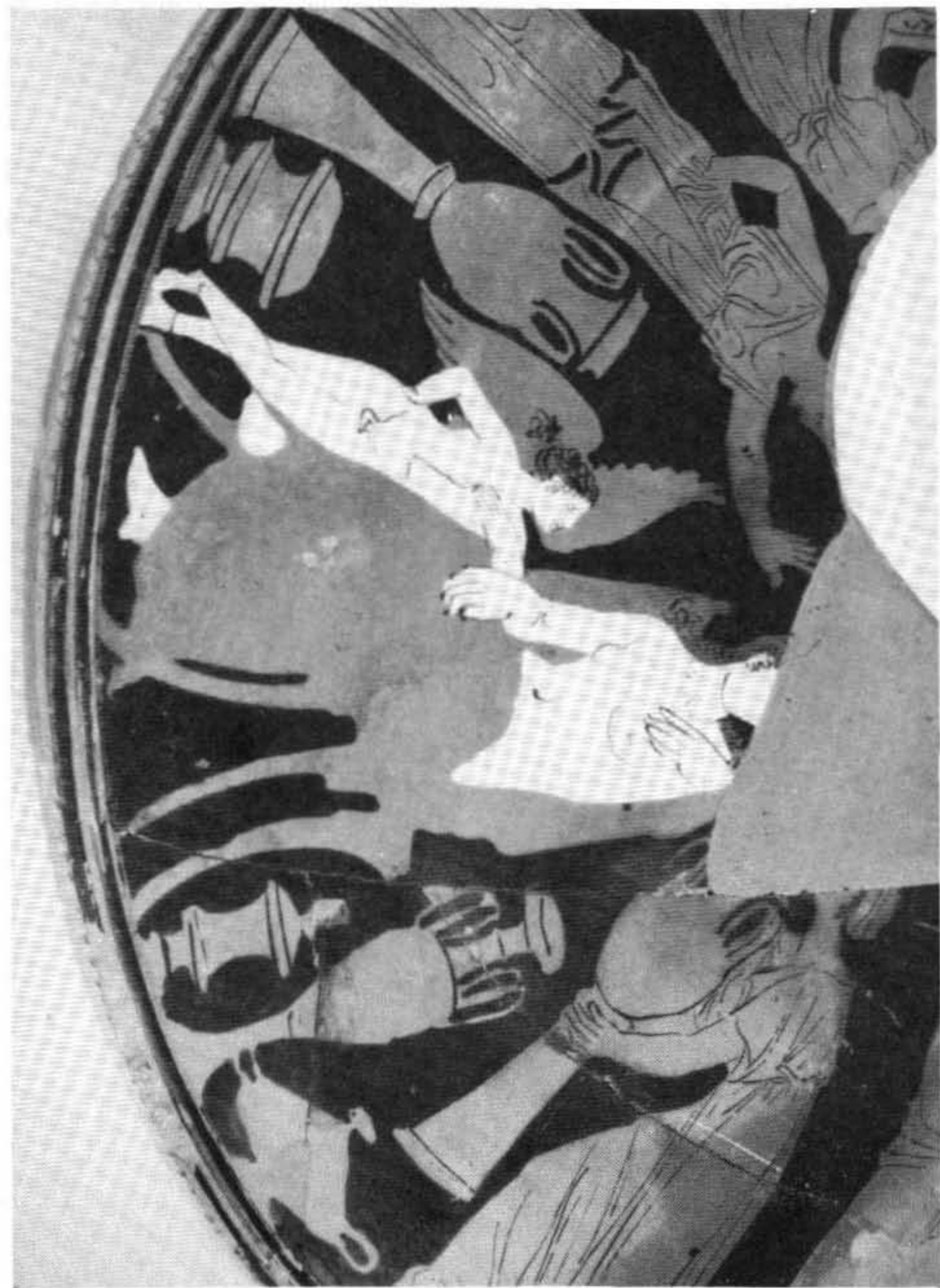




SALLY
RUTHERFURD
ROBERTS



THE ATTIC PYXIS

BY

SALLY
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ROBERTS



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- "Vases and Kalos-names from an Agora Well." *Hesperia* 5 (1936) 333-54.
- "Kourimos Parthenos." *Hesperia* 8 (1939) 267-73.
- Talcott, Lucy, and Frantz, Alison. "Pot's Progress." *Archaeology* 1 (1948) 13-20.
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Preface

It is a pleasure to express my thanks to the many scholars who have kindly permitted me to examine and draw vases in their collections in America and Europe. Many others have sent photographs and measurements and answered questions about vases in museums and collections which I was unable to visit.

I would like to express my gratitude to Professor Homer A. Thompson, Professor and Mrs. T. Leslie Shear, Jr., Alison Frantz, the staff of the Agora Excavations, and particularly to Poly Demoulini who made my several periods of study in Athens memorable. I would like also to thank Miss Barbara Philippaki of the National Museum for her kindness and unfailing help.

The Greek Archaeological Service and Lilly Kahil most generously enabled me to study the important material from Brauron. It has been possible to include material relative to pottery workshops here.

My debt of thanks is great to many others besides: Miss Braun and later Miss Knigge of the Ceramicus Museum, Dr. H. Catling and Mrs. Brown of the Ashmolean Museum, Mr. D. E. L. Haynes of the British Museum, Mr. Richard Nicholls of the Fitzwilliam Museum, Cambridge, Mr. Pierre Devambez of the Louvre, Dr. Anna Barbara Follman of the Staatliche Antikensammlungen, Munich, Dr. Guntram Beckel of the Martin von Wagner Museum, Würzburg, Dr. Dietrich von Bothmer of the Metropolitan Museum of Art, Professor Cornelius Vermeule, the Museum of Fine Arts, Boston, Miss Dorothy Kent Hill, Walters Art Gallery, Baltimore, Dr. Jiří Frel of the J. Paul Getty Museum, Malibu, California, Miss Louisa Dresser of the Worcester Art Museum, Mr. Jack V. Sewell of the Art Institute of Chicago, Kurt T. Luckner, Toledo Museum of Art, Mrs. N. Leipen of the Royal

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A Kress Foundation fellowship enabled me to do essential research in Athens and in museums in Germany, France and England in 1967. Numerous later trips to Europe have helped to fill in lacunae.

My examination of the pyxis began under the direction of Miss Lucy Talcott who was an unending source of encouragement, wise counsel, direction and unfailing help over many years, a treasured friend.

Agnes B. Sherman, Rare Books and Manuscripts, Princeton, read the manuscript, and offered many valuable suggestions and queries. Lynda Hunsucker types the manuscript. Roger Sherman assisted with the proofs. Dr. Margaret Mayo edited the last chapter. Professor A. Oikonomides designed the layout of the plates, the architecture of the book and much besides.

Without the patience and support of my husband, Tom, no book could have been completed. And Christie, Wayne and Bay have played an invaluable part in my education.

S. R. R.

Drew University, 1976

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INTRODUCTION

Name, Uses, Materials and Representations

Beazley stated in *Potter and Painter in Ancient Athens*:

Now that the painters of nearly all important Attic vases, and most of the less important, have been determined, the whole material must be re-studied from the point of view of the potters; and this time we must be prepared to hold the painters at arm's length . . . It will not be enough to note the general proportions, and the features of the shape: the eye must become accustomed to perceive minute refinements of curve and line. Then it will be possible not only to write the history of Attic vases from the point of view of the potters, but, in the long run, to shed fresh light on the painters with whom they collaborated.

Much work has already been done on certain shapes, including Emilie Haspels' *Attic Black-figured Lekythoi* (1936), H. Bloesch's classic work on the kylix, *Formen attischer Schalen* (1940), and recently Barbara Philippaki's *The Attic Stamnos* (1967). Miss Philippaki's work is of considerable importance in proving again and again the connection between a certain class and particular pattern accompaniments as well as the importance of provenance in the interpretation of subject matter. *Athenian Agora XII Black*

and *Plain Pottery* by Brian Sparkes and Lucy Talcott may well be the most important of the series. A study of the development of these wares based on more than thirty years of excavation in the Athenian Agora adds greatly to the knowledge of shapes in general, of names, and of the correspondence or lack of correspondence between the potters of plain and figured wares.

The pyxis as a shape has received little attention.¹ One should perhaps commence with the problem of the name used for small round boxes in antiquity. Πύξος means boxwood and from this comes the Latin Buxus and English box.

The generic term used by writers in the Roman period is pyxis.² However it seems highly probable that the Attic word in the Classical period was kylichnis on the basis of the evidence gathered by Miss Milne.³ In brief, Athenaios recounted that the Athenians called the physician's pyxis a kylichnis.⁴ The frequent appearance of this word in inventories of the temple of Asklepios at Athens confirms the evidence given by Athenaios.⁵ Sometimes a kylichnis is dedicated together with a tool known to be used by a physician such as a probe.⁶

The word kylichnis also appears in inventory lists other than those of Asklepios as a container for rings and gems. A painted box dedicated by Kleito contained jewelry and among the contents a gold ring with a seal stone kept in a kylichnis dedicated by Dexilla.⁷ With this reference we enter the woman's world and woman's uses for small boxes. As a parallel Miss Milne cited an alabaster pyxis found in a fourth-century woman's grave in Kamiros which contained two gold spools and a gem.⁸

The kylichnides in the inventory lists are made of various materials: bronze, ivory, stone, marble, silver and wood.⁹ Extant pyxides may be found in these materials. An Attic grave preserved a black glaze pyxis of type D together with four bronze pyxides of similar type.¹⁰

There are numerous marble pyxides some corresponding to pottery types and others having a type of their own. Of those without parallel in pottery is an elegant class of tall-stemmed marble pyxides.¹¹ More numerous are low broad marble pyxides with affinities to pottery examples of type C.¹² Marble pyxides

corresponding to those of type B in pottery must also occasionally have been made.¹³ Small concave pyxides have also been found both with feet and without.¹⁴

Silver pyxides are not known from the fifth century. The examples which remain are of a later period.¹⁵

Wooden pyxides have been found in Greece, the Taman and Kerch peninsulas and Etruria.¹⁶ Scholars have noted resemblances of certain pottery pyxides to those in wood.¹⁷ Temple inventory lists do not mention terracotta vases.

The kylichnis also functioned as a container for incense as is known from Hesychios' and Photios' description of it as a λιβανωτής.¹⁸ Both round and rectangular boxes are represented in use.¹⁹ It seems significant that there are a number of fifth-century representations of pyxides being used as incense boxes and in them the pyxides are of clearly defined and recognizable types.

A stele in Berlin²⁰ depicts a young girl dispensing incense. She holds in the palm of her hand a cylindrical box with a slightly projecting rim at its base. The cover is placed on the ground before her. The lid is about as tall as the box and would cover the whole wall. This factor alone identifies the pyxis as one of type B.²¹

In contrast, the proportions of the box held in the hand of the heavily draped woman strewing incense on a thymiaterion on the Ludovisi Throne²² are low and broad. The cover has been removed. The box has an inset flange for the lid, cylindrical walls and projecting lower flange. The pyxis is one of type C.

A pyxis, type A, serves to contain the incense dispensed by a woman depicted on a kylix in the British Museum.²³ A somewhat hasty depiction of a pyxis, type A, may be seen on a red-figure oinochoe by the Eucharides Painter of ca. 490-480 B.C. A Nike bends over, sprinkling incense on an altar. The pyxis, in her left hand, still retains its lid, contrary to logic—one may make out the knob atop the lid.²⁴

Delian Temple inventory lists of the fourth century preserve the word *κυλινθίς*. However, in the Hellenistic period this word disappears and is replaced by *λιβανωτής*. After 166 B.C. the words employed are *πυξίς* and *πυξιδίον*.²⁵ The generic term pyxis, being

more familiar, is used in this study.

One of the functions of the pyxis was as a container for cosmetics. Various pyxides still preserve their contents and psimythion (ψιμύθιον)²⁶ and cinnabar²⁷ have been identified.

One wonders how widespread was the use of psimythion among Greek women and who among them used cosmetics. Xenophon in *Oikonomikos* (10. 3ff) gives one indication. The fresh young wife of Ischomachos had whitened her face with psimythion and used alkanet (ἔγχουσα) for rouge. Ischomachos thought of this as a deception and persuaded her to cease using cosmetics.

Aristophanes in the *Ekklesiazousai* (lines 878, 930 and 1072) gives another glimpse. An old hag having plastered herself with psimythion attempts to lure a young lover.

"Why don't the fellows come? The hour's long past:
And here I'm standing, ready, with my skin
Plastered with paint, wearing my yellow gown,
Humming an amorous ditty to myself.
Trying, by wanton sportiveness, to catch
Some passer-by . . .".²⁸

Cosmetics, if these references are a true reflection, were used by the young and proper bride (Ischomachos tells us, *Oikonomikos* 7.5ff. "She was not yet fifteen years old when she came to me") as well as by old hags.

The pyxis served then as a box for jewels, for dispensing incense and as a container for medicine and cosmetics.

The provenance of the Attic red-figure pyxis is mainly Greece with few exceptions.²⁹ Apparently it was a vase that was rarely exported. In this it resembles the *lebes gamikos*³⁰ and *loutrophoros*³¹ which only rarely are found outside of Greece. It seems evident that a study of the shape and iconography of both *lebes gamikos* and *loutrophoros* would add considerably to our knowledge of the pyxis. Indeed a study of the *loutrophoroi* of the Sanctuary of the Nymph has been undertaken by Maria Tsoni.

A very close relationship exists between the concave pyxis and its iconography after the year 500 B.C. The subjects are

overwhelmingly of a female character and show a striking interpenetration of wedding and funeral matter. This close connection between form and subject has led me to add a chapter on iconography as certain themes appear now in a totally new light.

My primary task, however, has been the study of the shape of the concave clay pyxis. Beazley's classification by letter has been retained so as not to add a new nomenclature. Types A and C appear to be variants of a single form with a dissimilar scheme of decoration adapted to their different proportions. Types B and D are unrelated shapes termed pyxides by reason of their function, size and box-like characteristics. The two latter types have had thorough treatment elsewhere.³²

The development of the concave pyxis has been followed from its beginning around 600 B.C. as a copy of an Early Corinthian type, through a long period of experimentation which may be divided into a number of phases.

The principal red-figure workshop in the production of the pyxis, type A, is that of the Penthesilea Painter. A characteristic shape together with certain pattern accompaniments was developed, then produced routinely and finally exaggerated.

Later fifth-century pyxides of type A provide a great diversity of models, including miniatures, pyxides of double format as well as those of standard size.

The pyxis, type C, dominates the last thirty years of the fifth century. Production of this type as well as of type A continues through the first half of the fourth century.

The site of Brauron is rich in pyxides as one might expect in a sanctuary dedicated to Artemis protectress of women in every stage of their lives. It is clear that Artemis Brauronia was concerned with the bride, the woman in childbirth³³ and the child. The iconography of certain pyxides underlines these conclusions. *Iphigeneia*,³⁴ as well as the usual bridal types and the labour of Leto are among the subjects.

Pyxides representing the main types and main workshops are represented at Brauron. Not every pyxis from Brauron is included here as only examples are listed which fit into classes or are

related to them. Documentation and a discussion of the iconography of these vases will appear in Lilly Kahil's publication of the pottery from Brauron. Brauron indeed provides a background of meaning for the study of the pyxis.

NOTES: INTRODUCTION

1. Ludwig Curtius, "Pentheus," *Berliner Wincklemannsprogramm*, 88 (1929) pp. 1-19; Helene Damman, *Pyxiden* (dissertation, Hamburg University, 1944).
2. Gisela M. A. Richter and M. J. Milne, *Shapes and Names of Athenian Vases* (New York, 1935) 20; Daremberg and Saglio, Vol. 4, 1, pp. 794-795.
3. Margorie J. Milne, "Kyllichnis," *AJA* 43 (1939) 247-254.
4. Athenaeus *Deipnosophistae* xi. 480 c.
5. *AJA* 43 (1939) 248.
6. *Ibid.*
7. *Ibid.*, 249.
8. Schefold in *FR.* III, 333.
9. *AJA* 43 (1939) 249 and references.
10. *CVA. Denmark* 4, Copenhagen 4, text to pl. 163.4.
11. For a discussion of this class see below p. 139 note 17.
12. *JGS* 1 (1959) 19-20, figs. 22-26 (Weinberg); *AA* 55 (1940) col. 628 fig. 10 (Rieth); *BCH* 87 (1963) 708, fig. 14 (from Brauron); S. Aurigemma, *La Necropoli di Spina in Valle Trebbia*, I, 2, pl. 77 and p. 69 (found with a red-figured column krater dated ca. 460-450 B.C.); *AA* 13 (1898) 130 fig. 4 (Herrmann).
13. I do not know of any published examples. One example may be seen in the Athens National Museum.
14. *Clara Rhodos*, 4, 108, fig. 96; D. M. Robinson, *Olynthus*, 13, pl. 238, no. 926; *BCH* 87 (1963) 708, fig. 14 (two examples at lower right); Schefold in *FR.* III, 333 and pictured in C. Torr, *Rhodes in Ancient Times* (Cambridge 1885) pl. 1, D. These low wedge-shaped feet are peculiar to marble pyxides. For a pyxis with a cylindrical wall and widely projecting lower flange and lid (von Bothmer, *Ancient Art from New York Private Collections*, no. 115, pl. 32 and references).
15. D. E. Strong, *Greek and Roman Gold and Silver Plate* (London 1966) 103-4, pl. 28b; von Bothmer, *Ancient Art from New York Private Collections*, no. 273, pl. 100, there dated third century B.C.
16. *Ergon* (1961) 27, fig. 26 (from Brauron); *AA* 55 (1940) cols. 620-628, figs. 6 & 12 (Rieth); *AA* 70 (1955) cols. 1-26 (Rieth).
17. H. Payne, *Necrocorinthia*, 293, n.7; *Agora XII*, 173, n.6.
18. *AJA* 43 (1939) 250 (Milne).
19. *MonPiot* 6 (1899) 161ff. (Graeven); Pauly-Wissowa, *RE* 13, 1, cols. 11ff.
20. Brunn-Bruckmann, *Denkmäler griechischer und römischer Sculptur*, pl. 417c.
21. For a discussion of the pyxis, type B, see *Hesperia* 20 (1951) 211, no. 2 (Young); *Agora XII*, 174-175.
22. *Antike Denkmäler*, II, pl. 7. The pyxis appears not to be footed. In this case, it is probable that the artist intended a marble pyxis.
23. *AJA* 43 (1939) 250, fig. 1 (Milne).
24. *ARV.* 229, 46; G. Van Hoorn, *Choes and Anthesteria* (Leiden 1951) no. 219, fig. 74.
25. *AJA* 43 (1939) 251 (Milne).
26. A powder pyxis from Rhitsona contained lozenges of basic lead carbonate (Percy N. Ure, *Black Glaze Pottery from Rhitsona in Boeotia* [London 1913] 44-45 and references). Psimythion proved to be the contents of two Corinthian pyxides,

one from a grave in the North Cemetery, Corinth, the other from a grave in Attica (T. Leslie Shear, "Psimythion," *Classical Studies presented to Edward Capps* [Princeton 1936] 314-317, figs. 1 and 2); Richter and Milne, *Shapes*, p. 20. Dr. A. E. Werner of the Research Laboratory of the British Museum analyzed the contents of a pyxis, type B (London E 775) and stated that the material is cerussite, a naturally occurring mineral which is normal lead carbonate. Later a sample of material from a pyxis, type A (Baltimore, the Walters Art Gallery 48.2019) was also analyzed in the British Museum. The material is lead carbonate together with a few particles of alpha quartz.

27. *Fouilles de Delphes*, 5, 165-166 and references.

28. Aristophanes *Ecclesiazusae* (translated by Benjamin B. Rogers), Loeb Classical Library, Vol. 3, Lines 877-880.

29. Exceptions: Ancona 3130, from Numana (ARV, 899, 144); New York 07.286.36, from Cumae (ARV, 890, 173); Ferrara T. 27 C VP, from Spina (ARV, 1277, 22); Naples RC 137, from Cumae (ARV, 1277, 25); Leyden KVB 157, from Cyrenaica (ARV, 1223); London E 770, from Tralles (ARV, 1360, 2); Orvieto 573, from Orvieto (ARV, 984, 1); Palermo, fr., from Selinus (ARV, 1177, 49); Palermo, fr., from Selinus (ARV, 1290, 23); Reggio, fr., from Locri (CB, iii, 72); Villa Giulia 20749 from Cervetri, Nicosthenic Shape (ARV, 127, 30). There are two in Italian collections for which no provenance is listed: Florence 4217 (ARV, 1222, 2); Vatican, fr. (ARV, 1290, 22).

30. The following with exceptional provenance are found in ARV: Ferrara, T. 1166, from Spina (ARV, 1322, 18); Leningrad (ST. 1811, 1812, 1930 fr.), 15592 from Kerch (ARV, 1332, 1, 4; 1475, 1-2); Salonica 680, 8.101, fr., 38.525, fr., 34.332, fr., from Olynthos (ARV, 1507, 1-3; 1509.4).

31. ARV, 1320, 3 (Louvre MN 558, from Benghazi).

32. *Agora XII*, pp. 174-175; 177-178.

33. *Anthologia Palatina* 6.201, 271-273; Farnell, *Cults of the Greek States*, II 444; Euripides *Iphigenia in Taurica* 1464 ff.

34. Farnell, *Cults of the Greek States* II, 441 and footnote 34; Aristophanes *Lysistrata* 645 & Schol. "οἱ δὲ τὰ περὶ τὴν Ἰφίγένειαν ἐν βραυρῶνι φασὶν οὐκ ἐν Αὐλίδι." See also chapter 7.

CHAPTER I

The Origin and Early Development of the Attic Concave Pyxis

The Attic concave pyxis is derived from the Early Corinthian box of this form. The Corinthian pyxis is a simple container characterized by the inward curve of the walls, handles at the rim and a lid generally curved upwards towards the central knob and flanged beneath. Animal friezes decorate lid and body or in the simpler versions the decoration is linear.¹ By the Middle Corinthian period this type had gone out of fashion to be replaced by a number of different types of convex pyxides.²

The concave pyxis first appears in Athens around 600 B.C. Examples are rare until around 550 B.C. when a modest number may be cited. Fewer still may be grouped in the years 540-520 B.C.

The following brief catalogue lists the pyxides in chronological order. The absence of a painter's name indicates that the vase is unattributed.

1. *Athens, Agora P 4602*, from Athens.

H. 0.052, H. with lid 0.091, D. at rim 0.072, D. of lid 0.075.

Concave, handles at rim.

Wavy line in handle zone, band of purple-red, lozenge chain, band of purple-red.

Lid: Birds to the right; Interior: plain.

Rodney S. Young, *Late Geometric Graves and a Seventh*

Century Well in the Agora, Hesperia Supplement II, 22-23, fig. 9.
Ca. 600 B.C.

2. *Athens 316* (CC. 565). from Athens. Pl. 1.1.
 Lid missing. H. 0.054, D. at rim 0.072.
 Inward-sloping rim, concave.
 Black band above and below frieze.

Polos Painter, black-figure, chain of women holding hands;
ABV, 45, 28; Payne, Necrocorinthia, 190-191. For the chain of
 women cf. the tripod-kothons: *ABV 45, 24, 26; CVA, Germany 9,*
Munich 3, pl. 140,6; CVA, Germany 10, Heidelberg 1, pl. 32,3.
 First Quarter Sixth Century.

3. *Athens, Ceramicus Museum*, from Athens.
 H. 0.09, H. with lid 0.118, D. at rim 0.118, D. of lid 0.115.
 Concave, handles at rim. *Lid:* rays, animals.
 Rays above frieze; *below:* rays.
 Painter of Berlin 1659, black-figure; siren between panthers,
 swan between hens; *ABV, 20,2; AA, 1935, 296, fig. 21; AJA 29*
(1936) 548, fig. 9.
575-550 B.C.

4. *Rome, Conservatori 305*, from Palestrina.
 Lid missing. H. 0.083, D. at rim 0.10.
 Concave, four pierced lugs at rim.
 Irregular slanting strokes in handle zone. Two horizontal bands
 with swans rightward (upright) decorate the body punctuated by a
 black line between the zones, two black lines below and a black
 base line.
 Swan Group, black-figure (no incision); *ABV, 656, 63;*
Hesperia 13 (1944) 55 and 57; Payne, Necrocorinthia, 292; CVA,
Italy XXXVI, Rome, Capitoline Museum I, pl. 35,4.

5. *Athens, Agora P 20708*, fr. from Athens. Pl. 2.1.
 H. pres. 0.038, D. at base 0.088.
 Lower wall and base preserved. Concave.

Frieze: Swans rightward with groups of strokes between, two
 lines, base band (purple over black).

Interior: broad concentric band on base; *bottom:* unglazed.
 Purple over black on swans' wings.

Swan group, *ABV, 656, 65; Agora XII, 398, Deposit R 11:2*
dated ca. 600-550 B.C. Concave pyxis, type A.

6. *Edinburgh 1956.424.* Pl. 1,2.
 H. 0.052, H. with lid 0.083, D. at rim 0.056, D. of lid 0.065.
 Inset flange for lid, concave, moulding at top of body.
Lid: two concentric bands of short strokes; swans to right.
 Band of multiple outline triangles with filling-ornament of
 irregular short strokes at top of wall; frieze below of swans
 rightward; groups of short strokes above and below.
 Swan group, black-figure (no incision); *ABV, 656,64.*
Ca. 550 B.C.

7. *Boston 61.1256*, from Greece. Pl. 2,2, Fig. 1a.
 H. 0.06, H. with lid 0.099, D. at rim 0.087, D. of lid 0.091.
 Concave, lid flanged beneath.
Lid: lion and goat; two sirens, ivy border.
 Quadruple row of dots above frieze; *below:* double row of dots.
 Group of the Oxford lid, black-figure; Herakles and Apollo: the
 struggle for the tripod; *ABV, 616,11; BMFA 61 (1963) 64-67,*
figs. 1-4. Paralipomena, 306.
Ca. 550 B.C.

8. *New York 06.1021.164.* Pl. 3,1.
 H. 0.055, H. with lid 0.10, D. of lid 0.072.
 Concave, lid flanged beneath, loop handle.
Lid: youths naked and clothed.
 Wide black moulding above frieze; *below:* black band.
 Related to the New York amphoriskos and to the Painter of
 Munich 1842, white ground; arming; *ABV, 455,3; 698; Richter and*
Milne, Shapes and Names of Athenian Vases, fig. 137.
Ca. 550 B.C.

9. *Gotha ZV 2380.*

Knob missing. H. 0.06, H. pres. with lid 0.076, D. 0.087.

Concave, wide black moulding at top of wall, frieze between black lines, black band at base. *Lid*: black.

Related to the New York amphoriskos and to the Painter of Munich 1842, black-figure; Herakles and the lion; Amazonomachy; Zeus between Eileithyiai?; *ABV*, 455,2 below; *CVA*, Germany 24, Gotha 1, pl. 29,2-4; D. von Bothmer, *Amazons in Greek Art*, 75-76; *Paralipomena*, 198.

Ca. 550 B.C.

10. *Basle Market*, once Berlin 2033.

Lid missing. H. 0.055. Upper diameter 0.071.

Concave, inset flange for lid.

Wreath of leaves above frieze; *below*: black band.

Black-figure, Dionysos and Ariadne, dancing satyrs and maenads on either side, unbearded youth riding on ithyphallic mule to left; *Monnaies et Médailles S. A. Bâle, Vente Publique XI*, 23-24 Janvier 1953, no. 323, pl. xlv; A. Furtwängler, *Beschreibung der Vasensammlung im Antiquarium*, p. 438.

11. *Athens 502* (CC. 686), from Eleusis. Pl. 3,2, Fig. 1b.

Lid missing. H. 0.066, D. 0.091, H. of foot 0.003.

Wide flat rim, cylindrical body, low ring foot.

Black echinus moulding at top of body and rounded moulding at base. Two raised black rings frame the frieze with a wide red band above and below. *Bottom*: central dotted circle, three outer concentric circles.

Tleson, black-figure; siren between cocks, siren between sphinxes; *ABV*, 181,49.

Ca. 540 B.C.

12. *Brauron Museum*, from Myrrhinous.

Knob missing. Lid rises with one jog towards center, cylindrical body. Black moulding at top of body and at base; two black mouldings frame frieze. *Bottom*: series of concentric mouldings.

Lid: rays, lotus buds linked by arcs and dotted above, ribbon pattern in red.

Probably Exekias, black-figure; Preparation of a chariot; *Ergon* 38 (1961), fig. 43; *BCH* 86 (1942), 669, fig. 27; *ARV*, 1699; *AJA* 72 (1968), 362; *Paralipomena*, 61.

Ca. 540 B.C.

13. *Athens, Agora P 12255* fr., from Athens. Pl. 4,1

Fragment from base and lower wall of pyxis. H. pres. 0.027, D. est. 0.075.

Body cylindrical, black base moulding, low black ring foot.

Frieze: lower portions of figures only; two horse's hoofs, nude male figure left, nude male figure right, draped male figure with scepter right facing mounted horseman to left.

Bottom: dot, circle, glazed band.

Black-figure, ca. 540 B.C.

14. *Athens, Agora P 13247*, from Athens. Pl. 4,2.

Lid missing. One side broken away. H. 0.045, D. 0.071.

Inward-sloping rim, concave; moulding at top and base, bottom flat.

Body decorated with double palmettes separated by a dotted chain between two bands. Interior glazed.

Patterned without incision; the glaze has fired red.

Ca. 550-540 B.C.

15. *Athens, Agora P 7226*, from Athens.

Lid missing. About a third preserved. H. 0.077; D. est. of rim 0.08.

Black inward-sloping rim, cylindrical body, tripartite foot.

Black, rounded moulding at base of wall, raised ring with added red above it. Black moulding at top of foot.

Semi-glazed, *Agora XII*, no. 1287, p. 327, pl. 43, fig. 11.

Deposit T 18:1-U; for the foot cf. *NC* 133, no. 1508, fig. 176. 550-525 B.C.

16. *Heidelberg 274*, from Athens.

Pl. 4,3.

Knob missing. H. 0.065, H. with lid 0.083, D. at rim 0.085, D. of lid 0.087, H. of foot 0.006.

Wide flat rim, concave, tripartite foot. Lid rises steeply to center, flanged beneath.

Lid: three black circles on either side of chain of lotus buds with points upward, linked by arcs and dotted below.

White dot on every other lotus point. Band of wavy lines.

Zeds on side of lid. Three black circles at top and base with four circles at the mid-point separating the zone of rosettes from the chain of lotus buds below.

Black-figure; CVA, Germany 10, Heidelberg 1, pl. 41,10.

Ca. 540-520 B.C.

17. *Brussels A 1375*, from Thebes.

Pl. 5,1.

Lid missing. H. 0.14, D. 0.23.

Wide flat rim projecting beyond line of wall, concave, low black ring foot.

Wreath of leaves on rim, frieze bordered above and below by black line.

Bottom: black reserved circle at center and interior edge of foot.

Frieze: Scenes of the hippodrome: quadrigas, mounted horse-men and trainer.

Black-figure; CVA, Belgium I, pl. 12.

Ca. 520 B.C.

18. *Athens, Agora P 13129*, from Athens.

Lid missing. About a third preserved. H. pres. 0.042, D. est. at rim ca. 0.03.

Concave, inset flange for lid, tripartite foot.

Red line at top, black line at base of wall, black band around middle.

Semi-glazed, *Agora XII*, 327, no. 1288, pl. 43, fig. 11. Deposit U 25:2-L.

550-525 B.C.

19. *Princeton*, private.

One foot restored, H. 0.085, H. with lid 0.14, D. at rim 0.09, D. of lid 0.095.

Concave, with wide flat rim, four feet. Lid flanged beneath. Three reserved lines on rim, another around middle of wall and a grooved line near the lower edge. Vertical rilled edge of lid and two circles on upper surface reserved. Added red for under surface of rim at base of wall, vertical edge of lid and moulding at base of knob.

Black, *Agora XII*, 326, no. 1286, pl. 43, fig. 11.

Ca. 525 B.C.

The earliest example (no. 1) comes from a child's urn burial in the Athenian Agora dated ca. 600 B.C. The shape carelessly made and decorated reflects the concave form of the Early Corinthian prototype.

Athens 316 (no. 2, Pl. 1,1) is a replica of the Early Corinthian form minus the handles. The rim slopes slightly inwards and its lid may well have been like that of Boston (no. 7, Fig. 1a). The range of vase shapes decorated by the Polos Painter is derived from Corinth.³

Another slightly later pyxis dated to the second quarter of the sixth century is derived from a variant of the Early Corinthian shape in which the vase is formed as a kalathos with flat handles at the center of the body.⁴ The Ceramicus pyxis (no. 3) is shaped as a kalathos but the handles are at the rim and the lid curves toward the center as in the normal Early Corinthian type. An

animal frieze decorates body and lid but the filling ornament is reduced to a few sparsely scattered rosettes.

An instructive contrast is offered by the Conservatori (no. 4) and Edinburgh (no. 6, Pl. 1,2) pyxides decorated by the Swan Group.⁵ The Conservatori example is again a replica of the Early Corinthian form while Edinburgh incorporates new features, an inset flange for the lid and a moulding at the top of the wall. Beazley remarked that the range of "shapes used in the Swan Group, in general, suggest a date in the first half and probably the second quarter of the sixth century." However, he noted that the contexts in which such vases had been found necessitated a date shortly after the middle of the sixth century.⁶ One would never have guessed a mid century date from the shape of the Conservatori pyxis but Edinburgh shows interest in articulation characteristic of the best examples shortly after 550 B.C.

Still very conservative is the mid sixth century Boston example (no. 7, Pl. 2,2). The form is Early Corinthian minus the handles. The lid retains the usual animals but the main frieze has a forcetful procession of miniature figures, gods witnessing the struggle of Apollo and Herakles for the tripod. Figural also is the decoration of the earlier pyxis by the Polos Painter.

The Athenian painter early sees the advantage of two pattern bands to frame and emphasize the frieze: dots on Boston (no. 7), rays on the Ceramicus pyxis (no. 3), or as in New York (no. 8) and Gotha (no. 9) the framing bands are black. The upper one is actually a moulding, painted black, which emphasizes the articulation of the shape. On the Basle pyxis (no. 10), a wreath of leaves is placed above the frieze and a wide black band at the base.

The most impressive and clearly composed examples of the years around 540 B.C. are by Tleson (no. 11, Pl. 3,2) and probably by Exekias (no. 12). The overall shape of the box is cylindrical, articulated by a moulding at the top and base. In addition on the Tleson pyxis the frieze is framed by raised rings. The clear division of the parts and their relation to the whole is expressed by raised elements. There is a low ring foot, the first of many attempts to fit a foot onto the simple box. On no. 12 the

mouldings have been doubled at top and base with a narrow space left between them. The mouldings which bind the frieze project more strongly than those at the outer boundaries. Tleson is conservative in the use of animal frieze though all filling ornament has disappeared. The preparation of a chariot forms the subject of the Brauron pyxis frieze.

Related to Tleson's pyxis is a fragmentary example from the Athenian Agora (no. 13, Pl. 4,1) with a figured frieze in Little Master style. Similar but less elaborate in form, it is cylindrical with one black base moulding underlining the frieze. It also is fitted with a low ring foot. To this period also belongs a semi-glazed pyxis (no. 15). A small moulding followed by a larger weight the base of the cylindrical wall. There is also a moulding at the top of the tripartite foot.

What a simply made and decorated pyxis might look like in the years 550-540 B.C. is shown by no. 14 (Pl. 4,2). A crudely formed moulding is placed at the top and base of the concave wall. A double palmette connected by a dotted chain forms the decoration. The petals of the palmette have not been carefully defined and there is no incision.

The pattern is one used to ornament the necks of amphorae though an exact parallel is difficult to find. Certain of the amphorae of Group E have a palmette and lotus festoon on one side and a double palmette on the other. New York 56.171.12⁷ dated about 540 B.C. may be compared but the petals of the palmette hardly project and there is crude incision. A later small neck amphora by the Painter of Toronto 313⁸ has a double palmette and lotus pattern connected by a chain. Here, there is no incision and in this the design comes closer to that on the Agora pyxis. However, there are vertical divisions in the form of debased lotuses. It seems probable that the basic shape of the pyxis suggested the neck of an amphora to the potter and this in turn led to the choice of pattern.

550 B.C. could be called a turning point. Up until that time replicas of the Early Corinthian form were still occasionally made side by side with a form modified by framing mouldings or framing ornament. The plain box as well as the newer model with

a ring or tripartite foot exist. Both forms of lid construction are current: the lid flanged below to fit within the mouth of the pot (Fig. 1a) and the newer model in which the body is flanged and the lid fits over it (Pl. 1,2). A modified animal frieze with little or no filling ornament as well as the figured frieze are found.

Only a few examples date from the years 540-520 B.C. They could not be more varied as one is black (no. 19),⁹ one semi-glazed (no. 18), the third patterned (no. 16, Pl. 4,3), and the last black-figured (no. 17, Pl. 5,1). Striking is the absence of mouldings at the top and base of the wall and the clear simple concave curve of the wall. All are footed. No. 18 has an inset flange for the lid and the other three have a wide flat rim: no. 16 (Pl. 4,3) and no. 19 show that these lids are flanged beneath and the vertical edge of the lid is contiguous with the top of the pyxis wall.

The patterned Heidelberg pyxis (no. 16, Pl. 4,3), comes from a grave on the west slope of the Acropolis together with a miniature skyphos krater of the Swan Group¹⁰ and a trefoil oinochoe by the Painter of Vatican 342.¹¹ The context suggests a date range of ca. 540-520 B.C.

A wreath of lotus buds, with points upward, decorates a zone of both lid and box. This is a favorite shoulder pattern on black-figure lekythoi. Miss Haspels observed that the pattern was used from the period of early Amasis. In the Leagros period the pattern was reversed and thereafter the lotus buds were depicted with points downward.¹²

Brussels A 1375 (no. 17, Pl. 5,1)¹³ like Heidelberg has a simple concave wall with a wide flat rim. The base of the wall slopes inward to a juncture with a low ring foot. The formation of base and foot resembles a small pyxis from the Agora (no. 18). The foot of the Agora example is notched but the profile is similar. The Brussels pyxis, however, is the largest of the black-figure examples having a height of 0.14 and a diameter of 0.23. This is a sudden enlargement of the shape for hitherto the black-figure pyxides noted have been of modest size. On account of the similarity of the rims of the Heidelberg and Brussels pyxides the missing lid should be restored to resemble that of Heidelberg (Pl. 4,3). The date should be about 520 B.C.

NOTES: CHAPTER I

1. H. Payne, *Necrocorinthia* (Oxford 1931) 292.
2. *Ibid.*, p. 305. Payne listed only one concave pyxis in the catalogue of Middle Corinthian vases, no. 860 B, Louvre A 432 and questioned whether it might not be later. For convex pyxides see pp. 305-308.
3. *Ibid.*, pp. 190-191; *Hesperia* 13 (1944) 52-54.
4. H. Payne, *Necrocorinthia*, 292, no. 666, Carthage, Musée Alaoui, Berlin 333. Another Corinthian example of this variant is Karlsruhe B 1463 (CVA, Germany 7, Karlsruhe 1, text to pl. 39,2 but picture pl. 39,3).
5. Other concave pyxides by the Swan Group: Reggio, Museo Civico; Roman market (Pollak) (*ABV*, 656, 61-62); Eleusis 377, from Eleusis (*Paralipomena*, p. 315); Brauron 227, lid, from Brauron. There is another in the Santorini Museum.
6. *Hesperia* 13 (1944) 57.
7. CVA, U.S.A., 12, The Metropolitan Museum of Art 3, pl. 13. (New York 41.162.143, pl. 14, also by Group E, has a double palmette chain with diminutive lotus between. The palmettes are crudely incised). Two further examples are Würzburg 244 and 245 (Langlotz, *Griechische Vasen in Würzburg*, pl. 79).
8. *ABV*, 588, 2 below; D. M. Robinson and C. G. Harcum, *A Catalogue of the Greek Vases in the Royal Ontario Museum of Archaeology*, Toronto (Toronto 1930) pl. 47. Compare also Vatican G. 26, *ABV*, 589, above.
9. Miss Talcott and Brian Sparkes made the suggestion that it may have been made in a workshop producing kothons on the basis of the shape of the knob (*Agora* XII, p. 174). This suggestion is altogether convincing whereas the Early Corinthian concave pyxis is almost invariably equipped with such a knob and it still appears on an Attic example of ca. 550 B.C. (Boston 61.1256, Pl. 2,2); thereafter it disappears from the knob repertoire of the pyxis type A but is a canonical feature of the black kothon.
10. For dating of the Swan Group see *Hesperia* 13 (1944) 57 (Beazley).
11. *ABV*, 433, 1.
12. Emilie Haspels, *Attic Black-figured Lekythoi* (Paris 1936) p. 44 and footnote 1.
13. CVA, Belgium 1, Brussels 1, pl. 12,3.

CHAPTER II

The First Small Classes and Singletons

LATE FOOTLESS PYXIDES

1. *Athens 18577, ex Empedokles.* Pls. 6,1 and 6,2, Fig. 1c.

H. 0.057, H. with lid, 0.083, D. at rim 0.072, D. of lid 0.088.

Inset flange for lid, body convex with black echinus moulding at top and concave-faced moulding at base. Lid flat with down-turned rim to cover flange (inset at top of body wall), pomegranate knob.

Lid: tongue and dot, black band between reserved lines, running palmette scroll, slanting connections all parallel forming a vitruvian wave with palmettes strictly aligned with axis of border (Dinsmoor type IVa).

Side of lid: interlocking maeanders in groups of five, once four and chequered square; base moulding: egg pattern. Lid interior: black; bottom: reserved with central dot and circle.

The Painter of Athens 18577, black-figure; chariot-race: *AJA* 50 (1946) 118 (list of examples of palmette scroll, type IVa), *Paralipomena*, 306.

Ca. 510-500 B.C.

2. *Athens 18578, ex Empedokles.* Pls. 7,1 and 7,2.

H. 0.059, H. with lid, 0.104, D. at rim 0.075, D. at base 0.075.

Inset flange for lid, slight incline to wall, echinus moulding at top and black moulding at base. Lid flat with down-turned rim to cover flange; conical knob.

Lid: tongues, black band between reserved lines, running palmette scroll (Dinsmoor, type IVa). Side of lid: interlocking maeanders; moulding: reserved crenelle pattern. Interior of lid: reserved; bottom: reserved.

Frieze: palmettes, alternately vertical and reserved, linked by tendrils with crosses in the field.

The Painter of Athens 18577, black-figure, patterned; *AJA* 50 (1946) 118, *Paralipomena*, 306.

Ca. 510-500 B.C.

3. *Athens Acr. 560*, from Athens. Pls. 8,1-8,2, 9,2, Fig. 1d.

Lid missing, about two-thirds of wall preserved. H. 0.076, D. est. at rim 0.09.

Inset flange for lid, concave-sided, black base moulding, bottom flat with depressed central tondo.

Bottom: two concentric circles near center and two outer concentric circles.

Black band, reserved line above and below frieze. ΜΑΚΡ[ΟΝ: ΕΓΡΑΦΞΕΝ], ΚΑ[ΛΟΣ--ΗΙΠΠ]ΟΔΑΜΑΣ ΚΑΛΕ, ΣΙΒ[--: ΚΑΛΕ], [--:ΚΑ] ΛΕ, ΝΑΥΣΙΣΤΡΑ[Τ]Ε, [Μ]ΕΛΙΤΑ: ΚΑ[ΛΕ] *

Makron, red-figure; women in the home; *ARV.* 479, 336 and 458; *JHS* 14 (1894) pl. 3,2; Langlotz, *Die antiken Vasen von der Akropolis zu Athen*, pl. 43.

Ca. 500 B.C.

4. *Brussels, Bibliothèque Royale 9*, from Attica.

Knob missing. H. 0.051, total preserved H. 0.063, D. of lid 0.085, D. of base 0.09.

Inset flange for lid, concave-sided, moulding at base. Lid interior: reserved; bottom: two concentric circles, outer circle.

Black line, reserved line above frieze, reserved line below. "The inscription ΜΕΚΑΚΛΕΣ ΕΠΟΙΕΣΕΝ is modern, whether over an ancient inscription or not" (Beazley).

Pistoxenos Painter, red-figure; women: *ARV.* 863,31; D. Feytmans, *Les Vases grecs de la Bibliothèque Royale de Belgique*, pls. 21-22 and pl. 51 (profile).

Ca. 480 B.C.

* Actual letter forms are not given in this or the following inscriptions.

The vases above have been loosely grouped together as they show a curious mixture of conservative and progressive features. On the conservative side would appear their small size, base mouldings and lack of foot. The inset flange at the top of the body and consequent experimentation with the proper shape of lid to fit down over such a flange are progressive in the sense that these features are constantly present in the fifth-century concave pyxis. The first example in red-figure technique appears about 500 B.C. and introduces the predominantly female subject matter typical of the fifth century.

Athens 18577 (no. 1, Pl. 6,1) and Athens 18578 (no. 2, Pl. 7,1) were probably made as a pair in the same workshop and decorated by the same hand. They are similar in shape and construction though there are subtle differences in profile. Both have the canonical base moulding and complementary moulding at the top of the body but the form of the base mouldings are contrasted: a disk for no. 2 to counter a moulding with a concave face for no. 1. The lids have bluntly rectangular down-turned rims identical in profile to those of the Classes of Berlin 2034 (Pl. 15,1) and the Painter of Oxford 237 (Pl. 11). The lid patterns are identical, a running palmette scroll (Dinsmoor type IVa).¹

The first red-figured pyxis (no. 3, Fig. 1d) is of a very simple conservative shape. The body is slightly concave with a rounded moulding at the base. It seems likely by comparison with an earlier² and two later pyxides (no. 4 and the singleton, Athens 12149)³ that the missing lid had a rounded moulding at the edge to complement that at the base. There has been a realignment of members, the upper moulding having been moved from the top of the body to the lid.

The artist is Makron, who chiefly painted cups. Throughout the fifth century the great majority of artists who paint pyxides specialize in the decoration of cups.

The inscriptions have been fully recorded in the catalogue entry following the order in which they appear in Langlotz's drawing.⁴

Recent examination shows that all the inscriptions appear to have been originally white.⁵ With regard to the missing letters it should be stated that there is a chip in front of ΕΛΙΤΑ and no trace of any letter could ever have been visible.⁶ The chip may be seen in

Langlotz's drawing and on Pl. 9,2. The M was first restored by Richards, as Melite is the name of a Nereid in the Iliad (xviii,42).⁷

It should be noted that there is an inscription beside each female figure and room enough between the woman hastening leftward with the mirror and the woman in profile rightward by whom MAKP is written for another vertical inscription to name that woman (along her left side where there is a substantial break, Pl. 8,1). Beazley noted that the KA above the mirror held by the woman striding left "might also be the beginning of another name" (ARV, 479, 336). Therefore the artist can name each figure and sign. It seems highly probable that MAKP is a fragmentary signature. The letters and position of the signature on Makron's Helen skyphos in Boston⁸ are strikingly similar.

The basic shape of the Brussels pyxis (no. 4) closely resembles that decorated by Makron. The concave-sided box has a rounded base moulding here complemented by that of the lid. The knob however is missing so the total effect must be imagined. I would not hazard a guess as to the shape of the knob as they are so varied in this period of experimentation. The pyxis differs in some respects from Acropolis 560, in that the concave curve of the body is emphasized and the box is proportionately smaller. The pyxis rests slightly off the ground on its base ring as is the case with Athens 18577 (Fig. 1c) and 18578.⁹ This detail may be observed in the profile¹⁰ but the structure of the foot is obscured by the base moulding and indeed all the pyxides of this class appear to be placed solidly on the ground.

THE CLASS OF THE PAINTER OF OXFORD 237

1. *Cambridge 86.06.* Pls. 10,2 and 11.

Total height excluding foot 0.095, D. at rim 0.101, D. of lid 0.12.

Inset flange for lid, concave-sided, tripartite foot (?). Lid with down-turned rim to cover flange, conical knob.

Lid: debased tongues, warriors, women and Nike, net pattern.

Side of lid: linked lotus buds, pointing downward, with dots above and below.

Net pattern above and below frieze.

Painter of Oxford 237, black-figure, warriors leaving home (warriors, women and Nike); *ABV.* 649, 248.

Ca. 500-490 B.C.

2. *Louvre CA 3738, ex Boulanger.* Pls. 9,1 and 12,2, Fig. 2b.

H. 0.092, H. with lid 0.126, D. at rim 0.092, D. of lid 0.109, H. of foot 0.019. Inset flange for lid, concave, thick stem spreading foot ring with reserved convex edge. Lid with down-turned rim to cover flange. Disk knob.

Lid: debased tongues, warriors leaving home (seated warriors alternating with warriors leading horses and Nike), dots.

Interior of lid: reddened; *bottom:* dot and wide black circle.

Side of lid: lotus buds, pointing downward, joined alternately by stalks with dots above and below.

Net pattern above and below frieze.

Leafless Group, black-figure; Amazon and warrior leading horses and warriors.

Ca. 500-490 B.C.

3. *Warsaw 138535, probably from Kaliningrad.* Pl. 13.

H. 0.16, D. 0.13.

Inset flange for lid, concave, black thick stem, spreading foot ring with reserved convex edge. Foot tripartite. Lid with down-turned rim to cover flange, conical knob.

Lid: debased tongues, seated warriors alternating with warriors holding horses and warrior; net pattern. *Side of lid:* lotus buds, pointing downward, joined by stalks skipping one or two buds with dots above and below.

Net pattern above and below frieze.

Leafless Group, black-figure; Amazons leading horses, and warriors; *CVA.* Poland 4, Warsaw 1, pl. 43, figs. 1-7, *Paralipomena*, 313.

Ca. 500-490 B.C.

4. *Havana, Lagunillas.*

Shape and patterns as in Warsaw 138535.

Painter of Oxford 237, black-figure; warriors; *ABV.* 649, 249; *Paralipomena*, 313.

5. *Brauron* 223. Lid. fr., from Brauron.

Black-figure, seated warrior flanked by two mounted figures. Vine and two birds in the field. Added white on shield. Trace of debased tongues near center break.

Ca. 500-490 B.C.

6. *Berlin F 4008*, from Attica.

H. 0.10, H. with lid 0.15, D. 0.08.

Inset flange for lid, concave, black thick stem, spreading foot ring with reserved convex edge. Foot tripartite. Lid with down-turned rim to cover flange, conical knob.

Lid: two quadrigas between turning posts. *Side of lid*: lotus buds pointing downwards, joined by stalks.

Net pattern above and below frieze.

Black-figure; Peleus and Thetis; A. Furtwängler, *Beschreibung der Vasensammlung im Antiquarium*, 1016.

7. *Dresden ZV 54*, from Athens.

Pl. 5,2.

H. 0.063, H. with lid 0.127, D. at rim 0.061, D. of lid 0.08, H. of foot 0.02.

Inset flange for lid, concave, spreading foot. Lid with down-turned rim to cover flange. Conical knob.

Lid: debased tongues, two glazed circles, running palmette scroll (Dinsmoor type IV A). Side of lid glazed.

Black band above and below frieze.

Black-figure, patterned (two rows of running palmette scroll, Dinsmoor type IV A). Palmettes (twelve or thirteen petals) with in outline. Crosses in field).

Ca. 510-500 B.C.

Pyxides of this class have a concave body with an inset flange at the top for the lid. The down-turned rim of the lid is somewhat tall in proportion to the box and the side while slightly curved does not form a smooth continuous curve completing that of the body. The awkward and experimental nature of the lid profile is particularly marked when one compares it with a mid-fifth century lid of the Class of Berlin 3308 (Pl. 61). The placement and choice of

elements are consistent. A chain of pendant lotus buds, carelessly joined by stalks decorates the side of the lid. A band of net pattern frames the continuous frieze on the body. Knobs and feet vary.

The Cambridge pyxis (no. 1, Pl. 11) has a conical knob and foot which possibly once was of tripod formation.¹¹ The black-figure work has been attributed to the Painter of Oxford 237,¹² a member of the Leafless Group. The women depicted, one on each side of the warrior, move to the right with arms akimbo; one looks over her shoulder. A curious incised rectangular box-like shape with two vertical divisions defines the upper body. A comparison with the *maenad* on Athens, Acropolis 2029¹³, makes clear that the lower slightly angled incisions of the "box" indicate the arms of the woman and the loop at the center represents her clasped hands. The *maenads* depicted on the cup fragment Athens, Acropolis 2928a¹⁴ manifest this same debased format characteristic of the Painter of Oxford 237.

A Nike with recurved wings on either side of a blob-like undefined head, depicted on the Cambridge pyxis should be compared with an almost identical Nike on the lid of Louvre CA 3738 (no. 2, Pl. 9,1), here attributed to the Leafless Group. Note the slanted incised lines with a half loop at the center indicating the arms and clasped hands. The rough incisions on the lower drapery are identical. The warriors holding shields on the main frieze of the Louvre pyxis (Pl. 12,2) are of the type of Cambridge. Warriors or Amazons leading their horses are not found on cups and pyxides attributed to the Painter of Oxford 237. However, they appear in the work of the Whitworth Painter, another member of the Leafless Group. Compare the faceless Amazon holding her horse on Athens P 3716¹⁵ by the Whitworth Painter with a similar faceless figure on the Louvre pyxis (Pl. 12,2). Similar Amazons with horses may be seen on Auckland 3771.¹⁶ Sometimes the hind hoofs (Athens P 3716) or forequarters (Louvre pyxis and Auckland 3771) are off the ground and one receives the strange impression that the figure is literally holding up the horse. It should be remarked, however, that the incised body markings on the horses of the Louvre pyxis are more detailed than those of the Whitworth Painter. The Louvre pyxis by comparison with works by the Painter of Oxford 237 and

Whitworth Painter definitely belongs to the Leafless Group.

It is evident that the shape of the Louvre pyxis (Pl. 12,2) resembles Cambridge 86.1906 (Pl. 11). The disk knob of the Louvre pyxis differs from the others of the class. Warsaw 138535 (no. 3, Pl. 13)¹⁷ clearly was decorated by the same hand as no. 2, Louvre CA 3738 (Pl. 12,2). A comparison of the horses, horsemen and Amazons who stand behind their mounts makes this clear. The horses are evidently of the same breed as those of the Louvre pyxis. An incised line usually follows the contour of the back as is characteristic also of horses by the Whitworth Painter.¹⁸ The interior markings however are only common to the horses on the Louvre and Warsaw pyxides.¹⁹ Three or four curved lines mark the rump, closely set curved lines between "parentheses," the flank. In two instances the front hoofs dangle in the air and once again the impression is given that the figure is holding up the horse. The lid compositions are remarkably similar: seated warriors alternate with horsemen, the Nike figure of the Louvre pyxis being replaced by that of a standing warrior. The standing warrior depicted on the body of the Warsaw pyxis should be compared also to that on Cambridge (Pl. 11).

The shape of the Warsaw pyxis more nearly resembles Cambridge 86.1906 (Pl. 11) than Louvre CA 3738 (Pl. 12,2). The foot of the Cambridge pyxis probably originally resembled that of Warsaw.

The form of Berlin F 4008 (no. 5) most closely resembles that of Warsaw. The knob is conical, the concave curve long and the foot with its black thick stem and reserved convex foot ring is comparable to that of Warsaw. I have only seen a photograph of the Berlin pyxis but from this the foot appears to have narrow notches as in Warsaw. The foot profile of both has been borrowed from cups of type C.²⁰ The patterns and placement thereof are identical with those of the class. The net pattern bands framing the frieze are very carelessly executed.

A patterned pyxis, Dresden ZV 54, should be compared with vases of this class. The conical knob is banded, the foot spreading with a low moulding at the top. The lid, the side of which is glazed, appears to be slightly too large for the diameter of the vase but the palmette

scroll matches that on the body. The frieze of palmettes is framed above and below by a black band. The shape is generally similar to other pyxides of the class but there are differences in detail. The foot profile varies from the norm.

The palmette scroll (Pl. 5,2) is the same type as on the lids of the contemporary pyxides Athens 18577 and 18578 (Pls. 6,2 and 7,2). The shape of the palmette is identical and there are spirals in the upper and lower spandrels and crosses scattered in the field. The hearts of the palmettes are rendered in outline, left plain on the lids of Athens 18577 and 18578 and the body of Dresden ZV 54. However, the hearts on the Dresden lid are given a decorative filling and this is also the case for certain of the palmettes on the body of Athens 18578.

THE CLASS OF BERLIN 2034

1. *Berlin 2034*, from Crete or Athens. Pl. 15,1.

H. 0.092, H. with lid 0.135, D. at rim 0.096, D. of lid 0.104, H. of foot 0.016.

Inset flange for lid, concave, tripartite foot. Lid with down-turned rim to cover flange. Conical knob.

Lid: rays, hens, double dot, two black alternating with two white.

Interior of lid: reserved; bottom: dotted circle and circle. Double dot above frieze; below: double dot.

Manner of the Haimon Painter, black-figure; Herakles and the boar, twice; *ABV*, 556, 442 bis; Frank Brommer, *Herakles*, pl. 13a.

2. *Berlin 2035*, from Crete or Athens. Pl. 15,2.

H. 0.093, H. with lid 0.137, D. at rim 0.092, D. of lid 0.096, H. of foot 0.016.

Inset flange for lid, concave, tripartite foot. Lid with down-turned rim to cover flange, conical knob.

Lid: rays, hens, double dot, two black alternating with two white.

Interior of lid: reserved; bottom: dotted circle and circle.

Linked double dot above frieze; below: same.

Manner of the Haimon Painter, black-figure; Komos; *ABV* 556, 442 ter.

3. *Mannheim Cg 65*, from Athens. Pl. 16,1.

H. 0.058, H. with lid 0.09, D. of lid 0.063.

Inset flange for lid, concave, tripartite foot. Lid with down-turned rim to cover flange, conical knob.

Lid: rays, hare confronting hound, thrice, dots. Double dot, two black alternating with two white, above and below frieze.

Manner of the Haimon Painter, black-figure; Herakles and Cretan bull, twice; CVA, Germany 13, Mannheim I, pl. 18, 8-10.

4. *Providence 34.1374*. Pl. 14,2.

H. 0.092, H. with lid 0.128, D. at rim 0.080, D. of lid 0.102, H. of foot 0.014.

Inset flange for lid, concave, tripartite foot. Lid with down-turned rim to cover flange, conical knob.

Lid: rays, hunter preceded by three hounds after a hare, double dot, two black alternating with two white. Double dot above and below frieze.

Manner of the Haimon Painter, black-figure; Symposium: *Bulletin of the Museum of Art Rhode Island School of Design* 27 (1939) 26, fig. 7; Diana M. Buitron, *Attic Vase Painting in New England Collections*, 66-67.

Ca. 490 B.C.

5. *Athens, Agora P 24555 fr.*, from Athens. Pl. 14,1.

Fragment from wall preserved. Preserved H. 0.054, est. D. 0.08.

Inset flange for lid, concave.

Double dot, two black alternating with two white, above frieze.

Manner of the Haimon Painter, white ground (incision, red for wreath, beard and large dots on himation); Symposium: Q 12:3 well ca. 520-490 B.C. *Hesperia* 24 (1955) 62-66.

COMPARE:

Brauron 170 fr., from Brauron.

Black-figure; Komos. It differs from the class in having a ring foot.

Ca. 490 B.C.

The pyxides of this small class are quite uniform in shape and decoration. They are concave with a curve similar to those of the Class of the Painter of Oxford 237. A squat conical knob crowns the box. The lid has a down-turned rim, bluntly rectangular in contour to cover the inset flange at the top of the body. The foot is tripartite. Rows of double dot alternately black and white frame the main frieze. The side of the lid is black forming a strong solid border above. Note how different the effect is from sides of lids decorated with lotus buds as in the Class of Oxford 237 (Pl. 11).

Berlin 2034 (no. 1, Pl. 15,1) and Berlin 2035 (no. 2, Pl. 15,2) are a pair both in shape and in the choice and placement of pattern elements. They are attributed to the Manner of the Haimon Painter. An incised line emphasizes the boundary line between face and hair, a characteristic of the Haimon Painter's style,²¹ carried on in work merely in his manner. This rude demarcation line may be noted on the faces depicted on all the pyxides of this class. Two curved incised lines not exactly congruent with the contour suggest the shape of the thigh of the Herakles on no. 1. Almost identical incisions may be seen on the youth's thigh on the lekythos, Cabinet des Médailles 283,²² also in the Manner of the Haimon Painter. Two such curved lines but shorter, may be seen on the right thigh of Herakles on the Mannheim pyxis (no. 3).²³ An incised loop indicates the ear of the youth on the Cabinet des Médailles lekythos, and an identical notation may be seen for the symposiast's ear on Agora P 24555 (no. 5, Pl. 14,1). A strong similarity may be noted in the set of the head in profile to the right on a body oppositely disposed on the Agora and Providence pyxides (no. 4, pl. 14,2).

On no. 1, Berlin 2034, Herakles is twice represented in combat with the boar while Iolaos kneels between the groups. This element of repetition is also present on the Mannheim pyxis (no. 3) where the struggle of Herakles with the Cretan bull is represented twice. Iolaos kneels, helpfully holding Herakles' club. This same motif appears on a handle-less cup, Princeton 162, attributed to the Manner of the Haimon Painter.²⁴ There are numbers of these handle-less cups with a labour of Herakles depicted twice.²⁵

The frieze of the Mannheim pyxis is extremely narrow, perhaps in response to the smaller size of this pyxis, but perhaps reflecting a two-frieze format sometimes employed by the Haimon Painter for alabastra.²⁶ The Mannheim pyxis has not been attributed previously to the Manner of the Haimon Painter, yet the use of incision for separating face from hair, the thigh markings of Herakles, the repetition of the motif of Herakles and the bull, the pose of Iolaos holding the club and even the narrowed format are strong evidence for the attribution.

The shape of the Providence pyxis (no. 4, Pl. 14,2) mirrors that of Berlin 2034 (no. 1, pl. 15,1). The fragmentary white ground pyxis, Athens, Agora P 24555 (Pl. 14,1) from the concave curve of the wall and double dot band above the frieze seems very likely to belong to this class. The composition of the Agora pyxis was probably similar to that of Providence and both were drawn by the same hand. The shape of the heads, the cap-like hair with its incision-less outer contour and the erratic incised lines marking the contour of face and beard are nearly identical. The curved incised lines suggesting the drapery of the symposiasts and particularly the disproportioned joining of arm to shoulder show the same artist at work. The latter is often an uncertain feature in drawing by the Haimon Painter.²⁷

The Agora pyxis, P 24555, comes from a well with a context dated ca. 520-490 B.C.²⁸ Thompson suggested because of the mass of pottery and number of lekythoi (250) that the material dumped came from a retail potter's shop on the edge of the Athenian Agora damaged in the Persian sack.

Numerous lekythoi from the workshop of the Haimon Painter were found in the Stadium Street grave together with an aryballos by Douris. Miss Haspels dated the lekythoi about 480 B.C.²⁹

The pyxides of this class undoubtedly should be dated to the same period. One would expect many more examples of this class considering the prolific character of the Haimon workshop, but from the evidence at hand, this does not seem to be the case. A number of pyxides of a broad low bowl form with the picture confined to the lid were also made in this shop but later in the second quarter of the century.³⁰ The evidence suggests that in the years around 490-480 B.C. there was, as yet, little demand for the small terracotta box.

SINGLETONS

1. Athens 19271.

Pls. 16,2 and 17,2, Fig. 2c.

Knob missing, H. 0.083, total preserved H. 0.094, D. at rim 0.078, H. of foot 0.007.

Inset flange for lid, long body, concave, black moulding at base, bevelled ring foot. Lid with black down-turned rim to cover flange.

Lid: rays, hare and hound confronted, thrice, double dot with traces of white dots between. *Lid interior:* reserved; *bottom:* dot circle, band.

Above and below frieze, double dot with traces of white dots between.

ΣΟΦΟΝ ΕΡΓΑΣΑΤΟ ΝΙΔΡΟ ΜΕ ΕΔΟΚΕΝ incised on side of lid.

Manner of the Haimon Painter, black-figure; komos.

For style compare Berlin 2035, attributed to the Manner of the Haimon Painter (ABV, 556, 442 ter).

Ca. 490 B.C.

2. Athens, Agora P 27917 jr., from Athens.

Pl. 17,1.

Lid missing. Two joining fragments preserve almost one third of the pot H. 0.075, est. D. at rim 0.07, H. of foot 0.005. Inset flange for lid, concave, reserved low, bevelled ring foot. Two horizontal bands of linked pomegranates on white ground decorate the body framed by a black band at the top and base and a wider black band at the center.

Black-figure; patterned. Deposit H 13:5.

Ca. 490 B.C.

3. Oxford 1966.980 (ex Sir John Beazley).

Pl. 17,3, Fig. 3a.

Crowning piece of knob missing. H. 0.077, total pres. H. 0.114, D. at rim 0.069, D. of lid 0.095, H. of foot 0.016. Concave, diameter of lid slightly too large, but belongs, intended to continue and complete curve of body, tripartite foot.

Lid: tongues, black band, quirks. *Side of lid:* key pattern rightward.

Pattern zones from top down: ivy leaves, linked pomegranates, broad black band, key pattern rightward.

Black-figure, patterned, *Sir John and Lady Beazley Gifts 1912-1966*, no. 158, pl. XVII.

Ca. 490-470 B.C.

4. Athens 12149. Pls. 12,1 and 18,2, Fig. 1e.

H. 0.075, H. with lid 0.116, D. at rim 0.08, D. of lid 0.093, H. of foot 0.018.

Inset flange for lid, concave, black base moulding, thick black stem and spreading foot ring with a reserved concave edge. Lid with down-turned black rim to fit over flange.

Knob: slightly conical.

Lid: debased tongues, women and warriors, net pattern. Interior of lid: glazed with outer reserved band; bottom: reserved.

Linked net pattern above and below frieze.

Near the Painter of Oxford 237, black-figure (incision, addition of white and red); warriors, women and Hermes.

5. Athens 627 (CC.839), from Attica.

H. 0.07, D. at rim 0.061, D. of lid 0.082, H. of foot 0.009.

Concave, inset flange for lid, low ring foot, side of lid continues and completes curve of body.

Lid: net, maenad dancing between two satyrs, rider on ithyphallic mule, satyr and maenad dancing, rider on ithyphallic mule, net. Side of lid: pendant linked lotus buds, dotted above and below. Linked net pattern above and below frieze.

Black-figure, draped figure (Ariadne?) and Dionysos, maenad between two dancing satyrs, rider on ithyphallic mule, maenad and satyr, maenad and satyr, rider on thyphallic mule; Collignon and Couve, *Catalogue des Vases peints du Musée National d'Athènes*, 269, no. 839. Some of figures of lid and box vestigial.

Ca. 490 B.C.

6. Louvre CA 2513.

H. 0.083, H. with lid 0.14, D. at rim 0.085, D. of lid 0.104, H. of foot 0.014.

Concave with offset moulding at base, and black echinus moulding at top. Lid rises with a jog towards conical knob, low tripartite foot.

Lid: debased tongues, wreath of vertical, circumscribed palmettes (nine petals) with white dots in spandrels above and three leaves below, connected by a pattern of triple opposed lotus buds. Side of lid: glazed. Red line above frieze; below: two red lines. Rays on base moulding.

Black-figure; Dionysos seated by vine between maenad and dancing satyr; Athena attacking warrior, warrior and bearded onlooker left.

Ca. 480 B.C.

7. Oxford 1965.130 (ex Spencer-Churchill), from Athens.

Pl. 18,3, Fig. 2d.

H. 0.086, H. with lid 0.127, D. at rim 0.062, D. of lid 0.079, H. of foot 0.027.

Concave, lid with rounded down-turned rim and inset flange below it, tall tripod foot.

Lid: vertical circumscribed palmettes (seven petals) separated by tear drops above and below and connected by a lotus flower.

Side of lid: tongue and dot.

Stopped interlocking maeanders in groups of three once four and cross squares below friezes.

Manner of the Pistoxenos Painter, red-figure; women; *ARV.* 864.15 "may be by the painter himself," *AntC6* 4, pl. 29, 1; *Le Arti* 1, pl. 150, figs. 7-8 and 11; *Paralipomena*, p. 426.

Ca. 480-470 B.C.

8. London E 769, from Athens.

Pl. 19,2 and Fig. 2e.

Knob fragment preserved (originally of loop form). H. 0.069, total preserved H. 0.084, D. at rim 0.064, D. of lid 0.088, H. of foot 0.027.

Concave with offset moulding at base. Lid with down-turned rim and inset flange below, tripartite foot.

Lid: band of black linked pomegranates on reserved ground near outer edge, the remainder, black.

Side of lid: reserved band, black band. Base moulding: reserved band, black line. Reserved line above and below frieze.

Briseis Painter, red-figure; women; ARV, 410.63; Richter, *Ancient Furniture*, fig. 195; Cecil Smith, *Catalogue of the Greek and Etruscan Vases in the British Museum*, III, no. E 769.

Ca. 480-470 B.C.

9. Athens 14908. from Athens.

Pl. 18.1, Fig. 9d.

Lid missing. H. 0.094, D. at rim 0.081, H. of foot 0.024. Concave, inset flange for lid, tall, convex tripartite foot. Black band, reserved line above frieze; below: black band between reserved lines.

Close to the Wedding Painter, red-figure; Judgement of Paris; ARV, 924, CVA, Greece 1, Athens 1, pl. 6, 4-6; *Paralipomena*, 431.

Ca. 480-470 B.C.

10. Cambridge GR 10.1934.

Knob missing. H. 0.094, total preserved H. 0.103, D. at rim 0.086, D. of lid 0.10, H. of foot 0.016.

Long concave curve, side of lid slightly concave, tripartite foot.

Lid: alternating vertical, circumscribed palmette (seven petal) and flower linked by tendril, white dots above flanking flowers and below in tendril loop on either side of palmette.

Side of lid: black. Reserved band above and below frieze.

Red-figure, Zeus pursuing Aigina; JHS 90 (1970) 193-194, pl. 1, 1-3.

Ca. 470 B.C.

11. Warsaw 198509.

Inset flange for lid, long concave wall with torus moulding at base, tripartite foot. Lid flat with down-turned rim, concave in profile, acorn knob.

Reserved: acorn knob (glazed line around center to differentiate the two parts and black moulding at base), lower edge of lid and upper surface of body, groove above base moulding, foot.

Black, Maria L. Bernhard, *Greckie Malarsstwo Wazowe*, fig. 52; *Agora XII*, 174 and footnote 8.

12. Laon 37.1009.

Lid missing, box mended from numerous fragments. H. 0.105, D. 0.10.

Inset flange for lid, long body, concave; closed, flaring foot of proportionately small diameter.

Offset moulding above and below frieze, ornamented with black net pattern.

Black-figure, women; CVA, France 20, Laon 1, pl. 11, 1-3.

Ca. 490 B.C.

The pyxides listed above derive from the years 490-470 B.C. and they have certain common characteristics. They are concave with an inset flange at the top for the lid. The lid has a down-turned rim to cover the flange and in some the lid profile continues and completes the curve of the body. In two instances (nos. 7-8) the lid has a down-turned rim with a flange set below it. Both a long slender body and a squat compact body may be found, both continued in the settled red-figure classes to follow. The greatest diversity comes in the form of the foot. Most are tripartite, a few have a ring foot but the influence of foot types of other vase shapes is also apparent. Both psykter (no. 11) and cup foot type C (nos. 3-4) may be recognized.

The number of black-figure and red-figure examples is fairly even but there are also rare black-glaze (no. 11) and patterned examples (no. 2-3). Singletons occur whose style links them to small black-figure classes (nos. 1, 4).

These two decades are those of erratic experimentation from whose elements a new canon eventually emerged. The frequent lack of harmony between the three parts—lid, body and foot is suggestive of the experimental ferment evidenced by these vases.

The number of singletons should not cause surprise as it is evident no workshop specialized in the production of pyxides. There was little demand; few were made and even workshops which did produce small classes also made singletons.

I take the long bodied type first. Athens 19271 (no. 1, Pls. 16,2 and 17,2) has a base moulding, traditional but outdated by ca. 490 B.C. Below it is a low beveled ring foot. The lid profile connects

this vase with the Class of Berlin 2034 and the three confronted pairs of hares and hounds are replicas of those on the Mannheim pyxis (Pl. 16,1) of that class. The side of the lid is black and the frieze framed above and below by a row of double dots; thus the patterns also are characteristic of the Class of Berlin 2034. The shape however is new and constitutes a third model known from the workshop of the Haimon Painter.

Athens, Agora P 27917 (no. 2, Pl. 17,1) is very similar in form but lacks the base moulding. The low, reserved beveled ring foot is identical with that of no. 1. This is one of two patterned pyxides preserved from this period. The linked pomegranate pattern is a favorite and may also be seen on the lids of London E 769 (no. 8) and the later black Oxford 1928.46.³¹ It recurs as a motif on the Oxford patterned pyxis (no. 3, Pl. 17,3). The Agora pyxis comes from a deposit beneath the west end of the Middle Stoa thought to represent Persian debris.³²

Oxford 1965.130 (no. 7, Pl. 18,3) is clearly experimental in its shape and the relation of lid and tripartite foot to the box is not altogether harmonious. The height of the tripod foot seems disproportionate to the size of the vase. The fabric is thin and fine, the vase well made. The lid profile is curious having a rounded down-turned rim with an inset projection added on below. One is reminded of lids of Late Footless pyxides, one of which was decorated by the Pistoxenos Painter.³³ The Oxford box, in contrast to the compact Brussels pyxis, is more slender with a longer concave curve. The base moulding is recalled in the articulation of the pattern band below the frieze.

Experimentation along similar lines may be noted in London E 769 (no. 8, Pl. 19,2) by the Briseis Painter. The lid profile is again formed by two descending steps, the angular lower member echoed in the offset lower moulding. The base moulding is more pronounced than in the Oxford pyxis. The repetition of shapes above and below the frieze and the contrast of reserved and glazed surfaces impart a more harmonious effect to the whole. The low tripartite foot however seems to be an afterthought no more complementary to the shape than the tall tripod foot of the Oxford pyxis (Pl. 18,3).

The body and lid of Cambridge GR 10.1934 (no. 10) combine to form an almost continuous long curve. The lid profile is reminiscent of the Class of the Painter of Oxford 237 (Pl. 11). The height of the flange of the lid is complemented by the height of the foot; the former black and the latter reserved.

A black pyxis in Warsaw³⁴ is the most curiously shaped example of the series and might be better designated a hybrid. The body of the pyxis with its torus moulding at the base is that of the stem of a psykter.³⁵ Note the striking resemblance to black psykters from early fifth-century wells in the Athenian Agora.³⁶ The juncture of the body of the pyxis with its lid seems also to have been influenced by the psykter. Compare the small black Oxford psykter³⁷ as well as the black-figure example in Brussels.³⁸

Now to turn to a parallel development: pyxides of more squat proportions. No. 3 (Oxford 1966.980, Pl. 17,3) is a rare patterned pyxis, whose wall profile and pattern of pomegranates connects it with the long-bodied Agora P 27917 (Pl. 17,1) from a dated deposit.³⁹ The profile of the foot may be especially compared with that of the black-figure pyxis Athens 12149 (no. 4, Pl. 18,2),⁴⁰ the black knob with that of the red-figure tripod pyxis attributed to the Manner of the Panaitios Painter's later work.⁴¹ There is a confluence of references to differing models of pyxides all current at about the same period. It is typical that there is no pyxis quite like it in all its features.

The style of Athens 12149 (no. 4, Pl. 18,2) is near the Painter of Oxford 237, a member of the Leafless Group who decorated late black-figure cups and a small class of pyxides. The women moving in one direction while looking back over their shoulders should be compared to maenads on Naples Stg. 185, designated "Near the Painter of Oxford 237."⁴² Compare the swallow-tail drapery ends, the white dots on the hem and the vertical row of such dots on the garment.

Even closer, however, is the maenad depicted on the cup fragment Athens Acr. 2029 attributed to the painter himself.⁴³ The maenad moves leftward with her head in profile to the right, her arms akimbo and her white hands clasped in front of her body. The women on both the body and lid (Pls. 18,2 and 12,1) of the

pyxis move this way, their arms akimbo. A lock of hair hangs down in front of the Acropolis maenad's ear; the same may be noted on the maenad to the left of Hermes on the pyxis.

On Princeton 163 by the Painter of Oxford 237 (side A, Pl. 10,1) the leftmost maenad moves similarly with her hands (a white blob) clasped together in front of her body. Her shawl ends in swallow-tails. There are white dots on the drapery over the shoulders and in a vertical row down the center of the garment. A tress falls down in front of her ear. The rightmost maenad's hands are depicted as white blobs one beside the other in exactly the same way as on the pyxis Athens 12149. The birds used as a design element on the lid are unparalleled in the work of the Leafless Group. The figure style, however, certainly is near the Painter of Oxford 237 and perhaps this is his own work.

The profile of the body of Athens 14908 (no. 9, Pl. 18,1) presents the simple concave curve of the Oxford patterned pyxis and the black-figure Athens 627 (no. 5). The tall convex tripartite foot is unparalleled. The lid is missing and the exceptional contour of the foot is a strong admonition not to hazard a guess as to the profile of the lid. Beazley writes thus concerning the style, "The following, though unusual in the proportions of the figures and in some other respects, is close to the Wedding Painter and may be from his own hand."⁴⁴

Similarities to the style of the Wedding Painter are not difficult to find. Compare the set of the head and the long wavy tresses falling along Paris' shoulder and upper arm with the seated youth depicted in the tondo of the Berkeley cup.⁴⁵ The reserved line along the contour of the head widening along the upper arm to halo the wavy locks is similar in each. The shorthand depiction of toes seen from the front as a series of curving lines is identically represented for the figure of Paris and that of the woman on the right in the tondo of the cup in Compiegne.⁴⁶ Dilute chiton fold lines end in heavier dots as may be seen on the woman putting the final touches to the arrangement of Thetis' garment on the name piece of the Wedding Painter, the pyxis in the Louvre.⁴⁷ The unusual proportions mentioned by Beazley may be noted in the curious enthroned figure of Aphrodite.

The Wedding Painter is counted a member of the Penthesilea Workshop, however the shape of this pyxis is not of the canonical Penthesilean type. By profile and by the very oddity of its foot it seems to belong to the experimental period of 480-470 B.C. The style seems to have a slightly earlier flavor especially pronounced in the figure of Aphrodite and indeed Rhomaïos and S. Papaspyridi (Karousou) dated the vase to that decade.⁴⁸

Pyxides decorated by the Pistoxenos Painter, Brussels, Bibliothèque Royale 9 and soon after Oxford 1965.130 (no. 7, Pl. 18,3), which may be by the artist, were made before the canonical type of the Penthesilea Workshop was introduced. The same is the case for Athens 14908. The Pistoxenos Painter's female poses and compositions seem to have provided models followed in the decoration of pyxides by certain members of the Penthesilea workshop.⁴⁹

NOTES: CHAPTER II

1. *AJA* 50 (1946) 118. The greatest popularity of the palmette scroll border lies in the period 510-500 B.C. The black-figure palmettes on the two pyxis lids have from thirteen to fifteen petals. There is little space between the petals and the encircling vine. Unusual features are the crosses in the field and the palmette hearts in outline technique. Compare the palmette pyxis in Dresden inv. ZV 54.
2. *Agora XII*, 181, footnote 5. Athens, Ceramicus WP 13 is a concave pyxis with a rounded black moulding at the base and edge of the lid. The bottom is flat with a slightly depressed area at the center as in the red-figure example. This pyxis has been attributed to the potter Lysiades whose signature appears on a kothon in Lyons. The reserved color and raised ridges dotted with glaze simulate wood as on kothons attributed to this potter. Alternating black and red tongues (an element in the decoration of kothons, type A and B) ornament the knob. Particularly close are the form and arrangement of patterns on a kothon in Copenhagen *Jdl* 79 [1964] 103, fig. 26). This decoration relates this pyxis to kothons and especially to those made by and attributed to Lysiades. It would appear to me that the form of the knob is unusual but the basic shape lies perfectly within the development of the pyxis, type A.
3. See p. 34, no. 4, Pl. 18.2.
4. Certain errors which had crept into Beazley's reading over the years have been corrected by a fresh examination of the vase. Compare *ARV*², 314, 239 and *ARV*, 479, 336.
5. Miss Lucy Talcott and Miss Barbara Philippaki very kindly checked the author's reading of the inscriptions and the colour of the lettering in August, 1969, and I am deeply grateful to them.
6. E. Langlotz, *Die antiken Vasen von der Akropolis zu Athen*, pl. 43 and p. 51, no. 560.
7. *JHS* 14 (1894) 194.
8. *ARV*, 458, 1; *CB*, III, no. 140, pls. 76-77 (Boston 13.186).
9. This characteristic connects Brussels Bibliothèque Royale 9, Athens 18577 and 18578 with pyxides of type D.
10. D. Feytmans, *Les Vases Grecs de la Bibliothèque Royale de Belgique* (Brussels 1948) 51, profile drawing.
11. In a letter of May 14, 1969, Mr. Richard Nicholls kindly wrote the following about the foot: "It also shows what is left of the foot, which has broken away underneath and apparently been ground level in modern times. Under the circumstances, certainty is not possible but there seem to have been three symmetrical breaks with levelish surfaces between them (unless wholly due to the modern grinding)--i.e. possibly a tripod foot."
12. *ABV*, 649, 248. List of his work on pp. 651-652.
13. *ABV*, 643, 159; Graef, *Die antiken Vasen von der Akropolis zu Athen*, pl. 89, 2029.
14. *ABV*, 643, 158; Graef, *Die antiken Vasen von der Akropolis zu Athen*, pl. 88, 2028a.

15. *ABV*, 644, 166; Thomas James Dunbabin and others, *Perachora II* (Oxford 1962) 343, pl. 142 top right, no. 3716.
16. *ABV*, 644, 165; *JHS* 71 (1951) 185, fig. 5. Whitworth Painter.
17. *CVA*, Poland 4, Warsaw 1, pl. 43, 1-7.
18. *JHS* 71 (1951) 185, fig. 5a and b.
19. The interior markings do not resemble those of horses by the main painter of the Leafless Group, The Caylus Painter. See *ABV*, 645, 181; *CVA*, France 16, Musée Rodin pl. 14, 5-6.
20. Hansjorg Bloesch, *Formen attischer Schalen* (Berne 1940) 115. Die Hauptgruppe" cf. Berlin F 2044, pl. 32.3.
21. *ABL*, 131.
22. *ABV*, 553, 390; *CVA*, France 10, Cabinet des Médailles 2, pl. 80.2.
23. *CVA*, Germany 13, Mannheim 1, pl. 18.9.
24. *ABV*, 559, 496; *Record of the Art Museum Princeton University* 11 (1952) 9, fig. 3 right. Herakles and the lion, twice.
25. *ABV*, 558-559.
26. *ABV*, 555, 422-423; *ABL*, pl. 41.3.
27. *ABL*, pl. 41.2a and 4.
28. *Agora XII*, 397, Q 12:3; *Hesperia* 24 (1955) 62-66 (H. Thompson).
29. *ABL*, 132-133.
30. *Ibid.*, pp. 136-137; *ABV*, 556 (of special type); *Paralipomena*, 284 (lidded bowls); *Agora XII*, 172 and footnote 33.
31. *CVA*, Great Britain 9, Oxford 2, pl. 65.12 and pl. 64.8.
32. A brief mention of this excavation is contained in *AJA* (1969) 341. The deposit H 13:5 containing red-figure and black-figure material as well as roof tiles and broken architectural fragments suggests the possibility that the deposit represents Persian debris.
33. Hans Diepolder, "Der Pistoxenos-Maler," *Winckelmanns programm* 110 (1954) 11, figs. 3-5.
34. M. L. Bernhard, *Greckie Malarstwo Wazowe* (Warsaw 1966) fig. 52; *Agora XII*, 174, footnote 8.
35. I am greatly indebted to Miss Lucy Talcott for this observation.
36. E. Vanderpool, "The Rectangular Rock-Cut Shaft," *Hesperia* 15 (1946) 322-323, pl. 65, see also bibliography there appended; *CB*, II.6. "Psykters with figure-decoration range from about 525 to 460; none of the black ones are much later; nor are any of the representations on vases;" *Hesperia* 22 (1953) 81, pl. 30, 50 (Boulter); *Agora XII*, 52, pl. 2, fig. 2 and bibliography.
37. *CVA*, Great Britain 3, Oxford 1, pl. 48.25.
38. *CB*, II.7, B.4; *CVA*, Belgium 3, Brussels 3, pl. 25.5.
39. See note 32.
40. The foot is borrowed from small cups of type C and is akin to that of Karlsruhe 197. This cup belongs to a subdivision in which the profile of the foot is angular or slightly concave. H. Bloesch, *Formen attischer Schalen*, 115, pl. 32.2.
41. *ARV*², 955, Athens 1584; *CVA*, Greece 1, Athens 1, pl. 6, 1-3.
42. *ABV*, 643, 149; *CVA*, Italy 20, Naples 1, pl. 29, 4.7.
43. *ABV*, 643, 159; Botho Graef, *Die antiken Vasen von der Akropolis zu Athen*, pl. 89.
44. *ARV*, 924, Athens 14908.

45. ARV. 923.17; CVA. U.S.A. 5, University of California 1, pl. 37.3a.
 46. ARV. 922.1; CVA. France 3, Compiègne 1, pl. 17.14.
 47. ARV. 924.33. Louvre L 55. Wedding of Peleus and Thetis.
 48. CVA. Greece 1, Athens 1, pl. 6.4-6 and p. 5; MMS 5 (1934) 141 "about 480: Paris sitting among the goddesses to judge, type of the gynaikonitis pictures." (Jacobsthal)
 49. Athens 1592 (CC. 1554) by the Curtius Painter, Athens 2188 by the Painter of London D 12, Athens 1741 by the Veii Painter, Athens 1707 by the Painter of London D 12, Munich 2721 by the Painter of Bologna 417, Athens, private by the Veii Painter, Athens, Serpieri Collection by the Painter of London D 12. The pose most frequently repeated is that of a woman seated in profile on a diphros with her arms hidden by her himation as in the Pistoxenos Painter's cup in Florence (*Winckelmannsprogramm* 110 [1954] pl. 6a). A variant on this pose is presented on the Oxford pyxis (Pl. 18.3), one hand protrudes while the other shows merely as a bulge beneath the himation. The Penthesilean reflections portray a woman seated in profile on a diphros (once on a block) with both arms hidden, but a bulge above the knee level shows the position of a hand as in the Oxford pyxis.

CHAPTER III

The Penthesilea Workshop

FIRST GENERATION

The first grouping of pyxides from this workshop is listed below. In this and the following lists the key piece is given first; thereafter the vases are numbered in approximately chronological order. Fragments, which can probably be assigned to a class, are given at the end of the list. Lids are patterned unless otherwise indicated and are described from the center outwards. Vases compared to a class are not numbered. In addition to the ARV references, the best or most accessible illustration is generally given. The illustrations complement the evidence of profiles and otherwise are limited to less well known or well illustrated pieces.

1. *New York 07.286.36*, from Cumae. Pl. 20.1.
 H. 0.021, H. with lid 0.172, D. at rim 0.095, D. of lid 0.14, H. of foot 0.026.

Lid: tongue and dot, vertical, circumscribed palmettes linked with free palmettes, black band, interlocking meanders in groups of five (once four) separated by saltire squares (once a cross square).

Side of lid: laurel wreath. *Lid interior*: dot and two concentric circles; *bottom*: same.

Two black lines above frieze and one below.

HO ΠΑΙΣ ΚΑΛΟΣ twice in field.

Penthesilea Painter, white ground; judgement of Paris; ARV.

890, 173; Richter and Hall, pp. 101-3, pl. 77; Hambidge, *Dynamic Symmetry*, 51, fig. 12; *Paralipomena*, 428.

2. *Ancona 3130*, from Numana.¹

Lid missing. H. 0.12, D. at rim 0.10, D. at base 0.14.

Wide glazed moulding, white line, black line above frieze; below: black line.

The names of Zeus, Hera, Peitho, Charis (?) and Aphrodite are inscribed.

The Splanchnopt Painter, white ground; birth of Aphrodite; ARV 899, 144; *RivIstArch* 8 (1940) 46-56, figs. 1-7; *Paralipomena*, 429 "Andrew Oliver has discovered the lid, in a private collection in Paris;" T.B.L. Webster, *Potter and Patron in Classical Athens*, 268.

3. *Paris. Louvre MNB 1286*, from Athens.

Pls. 20,2 and 33,1, Fig. 4a.

Knob missing. H. 0.14, Total pres. H. 0.148, D. at rim 0.117, D. of lid 0.156, H. of foot 0.035.

Lid: tongue and dot, black band, laurel wreath, black band, continuous or interlocking maeanders in groups of five (once six) and cross square. "Odd man" south. *Lid interior*: dot and two circles; *bottom*: dot and concentric circle.

Grooved wide black band, white band, black line above frieze; below: black line, white band, white band, wide black band. Perhaps connected with the Sotheby Painter, white ground; Perseus and Medusa; ARV, 775, 1669; *RivIstArch* 9 (1960) 186, fig. 78; *Paralipomena*, 416.

4. *Munich 2721*, from Athens.

Pl. 19,1, Fig. 4b.

H. 0.105, H. with lid 0.147, D. at rim 0.09, H. of foot 0.026.

Lid: tongue and dot, black band, laurel and berry, narrow black band, double dot. *Lid interior*: dot, circle, band; *bottom*: same.

Irregular reserved line above and below frieze.

Painter of Bologna 417, mistress and maids; mistress and maid; ARV, 917, 199; CVA, Germany 6, Munich 2, pl. 97,1 and 3-4 and pl. 99,4.

5. *Athens 1288* (CC. 1558), from Attica. Pls. 21 and 33,2, Fig. 4c.

Knob restored. H. 0.131, total pres. H. 0.155, D. at rim 0.112, D. of lid 0.145, H. of foot 0.029.

Lid: tongue and dot, laurel wreath, black band, interlocking maeanders alternating with cross squares (once saltire square). "Odd man" south-east. *Lid interior*: reserved. *Bottom*: dot and concentric circle. Black glazed moulding, reserved groove above frieze; below, reserved line.

Painter of Bologna 417, women; ARV, 917, 198.

6. *Athens*, Serpieri Collection (ex Vlasto).

Lid: panther, bull and boar between reserved circles.

Reserved line above and below frieze.

Painter of London D 12, women; ARV, 963, 87; *Paralipomena*, 434.

7. *Athens*, Serpieri Collection (ex Vlasto).

Lid: tongues, circumscribed palmettes linked to lotus flowers, black band, interlocking maeanders in groups of six or seven alternating with four-pointed stars. *Side of lid*: laurel wreath. Black glazed moulding and two glazed lines above frieze; below, three glazed lines.

HO ΠΑΙΣ ΚΑΛΟΣ in field.

Splanchnopt Painter, white ground; women; ARV, 899, 145.

8. *Baltimore 48.2019* (ex Sotheby), from Greece. Pl. 22, Fig. 5d.

H. 0.13, H. with lid 0.195, D. at rim 0.105, D. of lid 0.145, H. of foot 0.045.

Lid: tongue and dot, laurel wreath, black band, maeanders, some continuous and some interlocking in groups of four, five and six, alternating with cross squares. *Side of lid*: rays reserved, groove, black band. *Lid interior*: dot, three circles, band, circle—all irregularly drawn; *bottom*: same.

Black glazed moulding and groove, white band, black line above frieze; below: black line, white band, wide black band.

Sotheby Painter, white ground; Maenads; ARV, 774-775,1; *Journal of the Walters Art Gallery*, 1949, 66, right.

9. *Athens 2188* (CC. 1845).

Pl. 23, Fig. 5a.

H. 0.15, H. with lid 0.215, D. at rim 0.113-0.114, D. of lid 0.16, H. of foot 0.037.

Lid: debased tongues, laurel and berry, debased tongues. *Lid interior*: reserved; *bottom*: dot and concentric circle.

Groove in black glaze moulding above frieze; *below*: black line, white line, black band.

Painter of London D 12, white ground; women; ARV. 963,94; CC. pl. 50,1845.

10. *Berlin 2261*, from Athens.

Pls. 26 and 30,2, Fig. 5b.

H. 0.13, H. with lid 0.188, D. at rim 0.124, D. of lid 0.17, H. of foot 0.037.

Lid: tongue and dot, black band, linked vertical circumscribed palmettes with a leaf in each spandrel, black band, interlocking maeanders alternating with cross squares. *Side of lid*: rays. *Lid interior*: dot and two circles; *bottom*: dot and three circles.

Wide black moulding, white band, black line above frieze; *below*: black line, white band, black band.

Veii Painter, white ground; women; ARV. 906,116; Adolf Greifenhagen, *Antike Kunstwerke*, pls. 70-71.

11. *Boston 65.1166* (ex Mayer).

Pl. 24.

H. with lid 0.185, D. 0.15.

Lid: tongue and dot, black band, rays, black band, chevrons. *Lid interior*: reserved; *bottom*: dot and two concentric circles. Black band, white band, dilute line above frieze; *below*: dilute line, white line and black band.

Graffiti on underside of lid: ΑΥΣΑΝΑΡΑ ΕΛΟΚΕ
ΑΥΣΥΜΑΧΙΑΙ.

The Painter of London D 12, white ground; Women: BMFA 67 (1969) 72-92, figs. 1-5 (Truitt).

12. *Boston 93.108*, from Eretria.

Pl. 27.

H. 0.128, H. with lid 0.178, D. at rim 0.116, D. of lid 0.15, H. of foot 0.031.

Lid: tongue and dot, black band, laurel and berry, black band,

lines dotted at both ends.

Bottom: dot and two glazed circles.

Black glazed moulding, reserved groove above frieze; *below*: reserved line.

Red-figure, woman seated by kalathos while bearded man looks on; another woman. Youth crowned by Nike, another youth. L. D. Caskey, *Geometry of Greek Vases*, pp. 226-227.

13. *South Hadley*. Mount Holyoke (ex Seltman). Pls. 30,1 and 34,1.

H. 0.121, H. with lid 0.17, D. at rim 0.118, D. of lid 0.146, H. of foot 0.031-0.032.

Lid: tongue and dot, wreath of laurel and white berry, black band, tongue and dot.

Bottom: dot and two concentric circles.

Reserved line above and below frieze.

The Veii Painter, woman seated, and youth; maid running. Restored. ARV. 906,109.

14. *Athens 1741* (CC.1564) from Athens.

Pls. 28 and 38.

H. 0.122, H. with lid 0.17, D. at rim 0.11, D. of lid 0.151, H. of foot 0.035.

Lid: tongue and dot, black band, lotus buds pointed downwards linked by arcs above and below and dotted, black band, reserved petals. *Lid interior*: reserved; *bottom*: dot and two circles. Black band, reserved groove above frieze; *below*: reserved line, black line, reserved edge.

Veii Painter, women; ARV. 906, 111.

15. *Honolulu 3598* (ex Segredakis).

Pls. 29 and 37.

H. 0.127, H. with lid 0.169, D. at rim 0.109, D. of lid 0.14, H. of foot 0.03.

Lid: rays, reserved band, lotus buds pointed downwards linked by arcs and dotted above, reserved band, zigzag enclosing opposed triangles. *Side of lid*: rays. Black glazed band, irregular reserved line above frieze; *below*: zigzag enclosing opposing triangles.

Painter of Bologna 417, women; ARV. 917, 203.

16. *Manchester University III I 2.* Pl. 31.2.

Lid missing. H. 0.14, D. 0.15, H. of foot 0.03.

Reserved line above frieze; below: laurel wreath.

Near the Painter of Brussels R 330, "Arrival of youth (youth, woman, maid—Paris and Helen?; nurse with babe—Nikostratos?; king—Menelaos?—; and maid). ARV, 931.2; L. Ghali-Kahil, *Les Enlèvements et le Retour d'Hélène*, p. 177, footnote 1.

17. *Geneva 10763.*

H. 0.114, H. with lid 0.172, D. at rim 0.086, D. of lid 0.119, H. of foot 0.034.

Lid: tongue and dot, laurel, tongue and dot.

Reserved line above and below frieze.

The Group of Athens 1591, Women; ARV, 955.2; CVA, Switzerland I, Geneva 1, pls. 17.7 and 18.5.

18. *Delos*, fr., from Delos.

Maximum pres. H. 0.08, D. 0.108. Lower part of concave wall and concave tripartite foot.

Bottom: dot and two concentric circles.

Rays between reserved lines below frieze.

Veii Painter, Woman seated and women; ARV, 906.112; *Delos*, XXI, 71.

19. *Oxford 1929.754*, fr., from Greece. Pl. 25.2.

D. 0.115. Flange for lid and part of concave wall.

Wide black band above frieze.

Painter of London D 12, white ground; women with lyres; ARV, 963.95; *Select*, no. 367, pl. LI.

20. *Brauron 58*, fr., from Brauron.

White ground, women.

21. *Athens 1592* (CC. 1554).

H. preserved 0.079, D. at rim 0.11. Inset flange, concave wall preserved to near base.

The Curtius Painter, Youth and women; women; ARV, 935.76.

Wrongly restored. Like Oxford 1929.754 it was a full-sized pyxis with a tripartite foot. Intentional red on interior.

22. *Athens. Agora P 24253*, fr., from Athens. Pl. 25.1, Fig. 5c.

Pres. H. 0.06, D. of flange est. ca. 0.13. About half the lower part of the concave wall and a section of tripartite foot including about half of one notch. The foot profile varies from the usual Penthesilean type. The base line of the receptacle does not slope immediately into the foot but first makes a slight step.

The Veii Painter, Women; ARV, 906.113.

23. *Athens. Agora P 4734*, fr., of lid, from Athens. Pl. 32.2.

Knob missing. D. est. ca. 0.17. Base of knob raised above surface of lid and decorated with debased tongue and dot.

Lid: tongue and dot, vertical, circumscribed palmettes linked to lotus flowers, black band, stopped interlocking maeanders in groups of two separated by four-pointed stars. Side of lid: laurel wreath (tie preserved) then tiny tongues below.

Penthesilea Workshop, probably a lid for a white ground pyxis, Athens, Agora, surface find.

24. *Brauron 289a and 289b*, fr., of lid from Brauron.

Vertical circumscribed palmettes with leaf above and below in spandrels, circumscribed palmettes linked to lotus flowers with dots in volutes of lotus, laurel. Side of lid: egg and dart.

Red-figure, probably a lid for a white ground pyxis. The patterns are similar to those used by Penthesileans but not in this sequence. The formulation of the pattern on the side of the lid has no exact parallel to my knowledge.

COMPARE

Lucerne Market.

H. 0.097, H. with lid 0.13, D. 0.085.

Domed knob, concave, tripartite foot.

Lid: net pattern, laurel, debased tongue (black). Side of lid: rays. Moulding, then two lines above and below frieze.

White ground; Arrival of Paris and Helen at Troy?; *Ars Antiqua* AG. Auktion V, Nov. 7, 1964, no. 134, pl. XXXVII. Influenced by the Penthesilea Workshop in profile and placement of decorative elements. For the foot profile compare Athens, Agora P 24253 (no. 20) and Cambridge 4.1943 (no. 3). For the knob cf. Harvard 1925.30.39 (Pl. 54.3) of the class of that name.

The Penthesilea Painter and his followers are known primarily for their decoration of cups and secondarily for stemless cups, skyphoi and pyxides.² Beazley distinguished a score of hands in this workshop and emphasized that collaboration between two artists on one cup was frequent. Unfortunately no single potter's signature remains either on a cup or pyxis. Bloesch named the class of cups as the "Dreikantgruppe" after the significant form of the foot profile.³

The form of pyxis type A characteristic of this workshop first appears around 465-460 B.C. Its most prominent features are a long body, concave walls slightly strengthened towards the base and a tripartite foot with low rounded notches. The sections of the foot are generally unequal in width. The foot is reserved with a black base band (within and without) and a black band runs around the foot above the heads of the notches. The frieze is simply framed above and below by glazed or reserved lines. The lid is flat with a slanting edge completing the concave curve of the body and covering the inset flange at the top of the body of the vase.

Several phases may be noted in the development of the Penthesilean pyxis, type A, from the time of its formation around 465-460 B.C. and its proliferation in the 450's by followers of the Penthesilea Painter. A new stage in the use of the fundamental canon is evident around 440 B.C.

The first grouping of pyxides from the Penthesilea Workshop shows the manifestation of one canon of forms but considerable diversity in details and measurements. The diversity is probably the result of a large number of artists working in one shop. A large proportion of white ground pyxides known to us date from the first efflorescence of this shop.

The white ground pyxis by the Penthesilea Painter in New York

(Pl. 20.1) is the central piece of the class.⁴ It surpasses the rest in careful attention to the articulation of surfaces and in the balance of white ground and red-figure elements. The knob is of a domed shape divided below by a horizontal groove; the stem is raised slightly above the surface of the lid. What followers made of such a knob may be seen by looking at Berlin 2261 (Pl. 26), Munich 2721 (Pl. 19.1) and worse still Oxford 1961.468 (Pl. 36.3).

The cardinal feature of the shape is the long concave curve of the wall strengthened but little at the base. From the base the walls curve downwards to form a tripartite foot with rounded notches.

The side of the lid is decorated with a wreath of laurel. This is an unusual feature repeated only in the pyxis (no. 7) by the Splanchnopt Painter and a fragmentary lid Athens, Agora P 4734 (no. 21). The lid is carefully executed in red-figure in vivid contrast to the white ground body, a feature followed in other white ground boxes by the Penthesilea Workshop. On the undersides of the box and cover are concentric circles with a central dot. The undersides of receptacles from the workshop are almost invariably so decorated. The scarcely emphasized concave curve at the base was a feature that was soon to be much strengthened by followers of this potter. The somewhat unresolved balancing of the curve at top and bottom is rendered clearly in a drawing by Hambidge.⁵

No pyxis reproduces the measurements and the exact shape of the vase by the Penthesilea Painter. A certain distance sets off this pyxis from those closest to it, Ancona 3130, Louvre MNB 1286 (Pl. 20.2), Munich 2721 and Athens 1288 (nos. 2-5). In each the concave curve of the walls has been intensified towards the base. The tripartite foot is similarly shaped though the rounded notches are more casually formed in the Ancona, Athens and Munich vases. All have the black glazed base moulding, though that of Munich is crudely exaggerated. The frieze is framed by glaze lines above and below in the case of the white ground vases and by reserved lines for the red-figure vases. Slight variations should be noted. The Louvre pyxis has a wide black band below the lower glaze line visually intensifying the termination of the concave curve of the walls. The Ancona pyxis has a simple glaze line but set as if a lower pattern border had been intended. Indeed such a feature became

common at a later date. These vases were decorated by Penthesileans. The Louvre pyxis was painted by an artist "perhaps connected with the Sotheby Painter."⁶

The Baltimore white ground pyxis (no. 8, Pl. 22) by the Sotheby Painter⁷ should be closely connected with the first grouping and especially with Louvre MNB 1286. The walls of the pyxis are asymmetrical with the consequence that one side has a flatter concave curve with greater strengthening at the base. The other side presents a less complicated curve. The elements framing the frieze resemble those of the white ground vases Louvre MNB 1286 and Boston 65.1166 (no. 11). The greater height of the foot, tall slender stem and disk knob with button differentiate it from the foregoing examples. Athens 2188 and Geneva 10763 share these characteristics.

Athens 2188 (no. 9, Pl. 23)⁸ has been damaged greatly and the box mended from many fragments. However, the complete profile of the vase has been preserved on one side. It is asymmetrical and the crowning button of the knob off-center. The base of the stem is raised above the level of the lid as in the Baltimore pyxis. This pyxis decorated by the Painter of London D 12, with its slender stem and disk with button handle and tall foot would appear also to belong to the first grouping.

Geneva 10763 (no. 17)⁹ was shaped more hastily as may be seen in the off-center placement of the knob on its slender stem. The height of the stem and foot connect it with Athens 2188 and Baltimore 48.2019. The careless quality of the decoration corresponds to the potter's work. The Baltimore vase should be dated to about 460-450 B.C. Careful potter's work is characteristically underlined by the differentiation between the level of the base of the stem and the surface of the lid. The style of the figure work, simple framing elements and mythological subject matter corroborate the date. Mythological subjects appear on pyxides from the Penthesilea Workshop of circa 460-450 B.C., but later scenes of women in the home predominate. The height of the stem and knob point to a slightly later stage of development manifested in Athens 2188 and particularly Geneva 10763 when the canon is used casually and without much thought, as is typical of followers of the

potter of the Penthesilea Workshop around 450-440 B.C.

The white ground pyxis in Berlin (no. 10, Pl. 26) by the Veii Painter is connected by the height of its stem and knob and foot to the last mentioned group. A glaze line frames the frieze above and below and an outer frame is formed by a black band set next to each. Such framing elements are identical with those seen on Baltimore 48.2019, Louvre MNB 1286 and Boston 65.1166. The squat proportions and short concave curve of the walls come as a surprise, as does the widely projecting lid. The lid, however, assuredly belongs to the vase. The underside of the lid is reddened and decorated by a dot within a small circle with a wider surrounding circle. The design on the bottom of the container matches that under the lid with the addition of one more outer circle. The lid, in addition, is well fitted to the container. The rays ornamenting the outer concave flange of the lid are identical with Baltimore 48.2019.

Pyxides of types B, C and D occasionally bear matching graffiti on lid and box,¹⁰ while pyxides of type A never do to my knowledge.¹¹ However, sometimes there are matching sets of concentric circles on the underside of lid and box in type A. The box almost invariably bears these designs. When the lid bears a matching set of circles it seems secure that box and lid belong. However, many lids are merely reserved, though evidence of pattern borders, color of clay and fit indicates a match. The probable explanation lies in the loading of the kiln. If many pyxides were to be fired in the given kiln batch, matching marks on lid and box would be a convenience, while if few there would be little necessity. Another possibility is the degree of care expended on the ornamentation of a vase. The potter of Berlin 2261 certainly knew the canon and the accompanying pattern accents but experimented in a different direction. The date lies between 460 and 450 B.C.

An unattributed pyxis, Boston 93.108 (no. 12, Pl. 27), approaches the squat proportions and tall foot of the Berlin pyxis. The asymmetrical disk knob with button on a squat stem bears no resemblance to the elegantly executed Berlin example. The hasty figure work corresponds to the degree of care exhibited in the potterwork.

The Mt. Holyoke pyxis (no. 13, Pl. 30.1) and Athens 1741 (no. 14, Pl. 28) belong to this rather commonplace level.

Mention should also be made here of a pyxis in Honolulu (no. 15, Pl. 29) and another in Manchester (no. 16, Pl. 31.2).¹² The Manchester pyxis has a long concave curve strengthened at the base of about the stage seen on the Ancona pyxis; that of Honolulu 3598 is more attenuated. A line marked off the lower flange of the Ancona pyxis while here the space is filled by a pattern border. The opposed triangles within triangles of the Honolulu pyxis border are unique; the laurel border on the Manchester vase is a motif frequently seen on lids from this workshop. The knob of Honolulu 3598 is a rather mechanical reduction of the domed knob with a groove around the lower part seen on the New York pyxis, with the addition of an upper button. The rays ornamenting the lid flange recall similar treatment on Baltimore 48.2019 and Berlin 2261.

A fragmentary red-figured pyxis, type A, by the Veii Painter, comes from Delos.¹³ The lower part of the concave curve of the wall is preserved with the lower flange emphasized by a pattern border of rays. The reserved foot is tripartite with low rounded notches and a crudely formed base moulding glazed black much as in Munich 2721. The foot shape and attendant framing is perhaps the clearest index of the potting work of the Penthesilea Workshop.¹⁴ The date is around 450 B.C.

The Oxford fragment of a white ground pyxis, 1929.754 (no. 19, Pl. 25.2) by the Painter of London D 12 may be assigned, but with less certitude, to the first stage of the Penthesilea Workshop. The concave curve does not form an invariable index of the type (cf. Harvard 1925.30.39 [no. 1 on p. 78, Pl. 54.3], and Toledo 63.29 [no. 2 on p. 78, Pl. 54.2] by the same painter).¹⁵ However, the diameter 0.115 is very close to that measured for the rim of Athens 2188 (0.113-0.114), whereas the rim dimension for the uncanonical Harvard pyxis is much less (0.08). Also, the thickness of the fabric resembles that of the full-sized canonical shape. A simple black band forms an upper border for the frieze as in Athens 2188 (Pl. 23), while both lack the glaze circle below it to match such a circle beneath the frieze.

The lids of the pyxides from the Penthesilea Workshop have a distinctive profile. The concave outer edge of the lid continues and

completes the curve of the walls. The upper surface of the lids may either be flat, with a clear differentiation between the base of the stem of the knob and the level of the lid (as in nos. 1, 8-9) or this articulation may be present and the lid slope from the center to the outer edge as in Berlin 2261 (Pl. 26) and Athens 1741 (Pl. 28). A less careful potter's variation on this theme may be seen in which the stem of the knob blends into the sloping surface of the lid as in Boston 93.108 (Pl. 27), Honolulu 3598 (Pl. 29) and Oxford 1961.468 (Pl. 36.3).

The lids are embellished by three concentric bands of patterns, the middle band being the largest. The use of similar components similarly placed is striking. Two main pattern groups may be distinguished, as well as one sub-group. In the first group, the care in the execution of the pattern work is exceptional. The innermost element is a tongue and dot band. The wide middle element is composed of circumscribed palmettes linked one to the next (Pl. 30.2).¹⁶ This element occurs seven times¹⁷ including an example on a different model, a pyxis, type A, by a Penthesilean in the Louvre (Pl. 31.1).¹⁸ Circumscribed palmettes also occur on a lid by an outsider,¹⁹ of slightly different profile and a pear-shaped knob.

The border is composed of groups of interlocking meanders and single cross squares. Berlin 2261 (Pl. 30.2), Boston 98.887 and Louvre L 55 (Pl. 31.1) have this feature. The New York pyxis by the Penthesilea Painter has interlocking meanders interspersed with saltires and once a cross square. The Serpieri white ground pyxis by the Splanchnopt Painter, has a further variant, groups of six or seven interlocking meanders separated by four pointed stars. The tondos of cups decorated by the Penthesilea Painter and his followers are bordered by meanders and cross squares. Fewer cross squares appear in these cup borders than on the lids.²⁰

In conjunction with these three main components, one or two black bands are used as accents.

A fragmentary pyxis lid of type A, Athens, Agora P 4734 (no. 23, Pl. 32.2), has a profile similar to the Penthesilea Workshop. The outer edge of the lid has a concave curve and the patterns decorating the lid are similar to those on the Serpieri pyxis by the Splanchnopt Painter (no. 7). The innermost element, tongue and dot, is followed by circumscribed palmettes linked to lotus flowers

and the outer border is composed of groups of two maeanders, each group separated from the next by a four pointed star. Two black bands set off the borders. The side of the lid has a laurel wreath with a narrow band of tongues below. It would seem probable from the profile and patterns of this lid that it belonged to a pyxis of the first stage of the Penthesilea Workshop.

The second pattern group is more numerous than the first. In this group of lids a preference is shown for a laurel or laurel and berry wreath for the main band. Two lids exemplify the careful treatment noted in the first pattern group but following this the care with which the patterns have been executed has declined. It seems possible that these examples date from *circa* 450 B.C. The arrangement of three concentric bands of ornament around the central knob continues. The innermost element is composed of a derivative of the tongue pattern, either debased tongues, tongue and dot, or line and dot. The outer border shows a great variation in motifs, no one pattern predominating. The use of one or two black bands for accentuation continues.

Two of the white ground pyxides, Baltimore 48.2019 (no. 8) and Louvre MNB 1286 (no. 3, Pl. 33,1), the one by the Sotheby Painter and the other by an artist perhaps connected with him, show the careful execution of pattern borders characteristic of the first group. A laurel wreath forms the middle border. The central section of the Louvre lid is missing. By analogy with Baltimore 48.2019 and others in which the stem broadens out into a base raised above the level of the lid, such a stem base and accentuation between levels may be restored for the Louvre lid. The choice of maeander and cross square for the outer border of the two lids connects them with the first pattern group. Athens 1288 (no. 5, Pl. 33,2), has a scheme of decoration very close to that of the Louvre, a tongue and dot, a laurel garland and an outer border of interlocking maeander and dotted cross square. The hasty execution of the patterns is marked.

Athens 2188 (no. 9), Munich 2721, Boston 93.108, and South Hadley (no. 13, Pl. 34,1), have a variant pattern of laurel and raised white berry for the main border. The laurel on the Boston and South Hadley lids is tied at the ends like a wreath. The outer borders are varied, debased tongues for Athens 2188, tongue and

dot for South Hadley, double dots for Munich 2721 and a line and dot band for Boston 93.108.

The lids of Vienna 3720 by the Painter of London D 12, Oxford 1961.468 (Pl. 35) by the painter of Bologna 417, Athens 1591 (Pl. 34,2) and Geneva 10763 by the Group of Athens 1591 show a hasty, almost mechanical rendition of the pattern borders. Debased tongue pattern frames the main pattern border of laurel on the Vienna, Athens and Geneva lids. Two plain black bands frame the laurel pattern of the Oxford lid, followed by an outer border of rays. The shape of these pyxides seems transitional and they may date between 450 and 440 B.C.

Two pyxis lids, Honolulu 3598 (no. 15, Pl. 37) and Athens 1741 (no. 14, Pl. 38) are ornamented with a different principal pattern. Lotus buds are linked by arcs with dots set above and below in the spaces. The Honolulu lotus pattern is carelessly executed and lacks dots among the outer arcs. The outer pattern border is composed of a zigzag line containing opposed triangles. This pattern reappears in the border below the frieze. This coordination of a pattern band on the lid with another on the box is unusual. The lotus chain border occurs again among vases of the Penthesilea Workshop II.

Before we take leave of the first Penthesileans, mention should be made of a fine white ground pyxis in Boston, decorated by the Hesiod Painter, a contemporary of the Penthesileans but in his style an outsider.

Boston 98.887, from Eretria.

Pl. 34,3.

H. 0.107, H. with lid 0.176, D. of lid 0.146.

Lid: black band, tongue and dot, black band, circumscribed palmettes, maeanders in groups of six separated by cross squares, black band. *Side of lid:* reversed rays, black band. *Bottom:* dot, two concentric circles, and band. Black glaze moulding, white groove, black line above frieze; *below:* three black lines and black band.

Hesiod Painter, white ground; Muses and neatherd (Hesiod?) special commission; ARV 774,1; CB, I, pl. 15,37; *Paralipomena* 416.

Both in shape and in ornament this piece presents points of similarity with vases produced in the Penthesilea Workshop and certain significant differences. The profile of the vase exhibits a concave curve strengthened at the base and completed by the outward curve of the lid. The foot is tripartite with rounded notches. Lid designs closely resemble those of Berlin 2261 (no. 10, Pl. 30,2) by the Veii Painter.

The differences are as follows: a pear knob replaces the usual disk knob with crowning button. In all but one example in the work of the Penthesilea Workshop the concave curve of the profile of the box is echoed by a concave curve of the foot. There is a sloping line which descends from the base of the receptacle to the foot. In the Hesiod pyxis the base line of the receptacle runs horizontally across to the foot. This detail may be clearly seen in Hambidge's drawing.²¹ The Hesiod Painter is an outsider, not a Penthesilean; the vase has been dated 460-450 B.C. by Beazley.²² No doubt the potter who threw the vase was familiar with the work of his neighbors, though not of their workshop.

CLASS OF OXFORD 1961.468: TRANSITIONAL

1. *Oxford 1961.468* (ex Banister Fletcher). Pls. 36,3 and 35.
H. 0.095, H. with lid 0.145, D. at rim 0.087, D. of lid 0.125, H. of foot 0.025.

Lid: black band, laurel wreath, black band, rays. *Bottom:* dot, concentric circle, wider concentric circle.

Black glazed moulding, reserved line above frieze; *below:* reserved line.

Painter of Bologna 417, woman seated, woman running with a sash, woman; also a door, a column and a palm tree; *ARV.* 917,202.

2. *Athens 1591.* Pls. 34,2 and 36,2.
H. 0.085, H. with lid 0.13, D. 0.08.
Lid: tongue and dot, laurel, tongue and dot.
Bottom: dot and concentric circle.
Black band, reserved line, above frieze; *below:* reserved line.
Group of Athens 1591, women: *ARV.* 955,1; *CC.*, 1557, pl. 47.

3. *Athens, Agora P 3889*, from Athens. Pl. 36,1, Fig. 6a.
Lid missing. Body mended from many fragments leaving some lacunae.

H. 0.098, D. at rim 0.083, H. of foot 0.026.

Black band, reserved groove above frieze; *below:* reserved line.

Bottom: dot and two concentric circles.

Veii Painter, women, *ARV.* 906, 114.

4. Basle, Beck.
Lid missing. H. 0.10, Upper D. 0.083.
Reserved line above and below frieze.
Bottom: dot and circle.
Painter of London E 777, women: *ARV.* 944, 80; *Münzen und Medaillen AG.*, Auktion XVI, June 30, 1956, pl. 34, 137.

5. *Vienna 3720.*
H. 0.095, H. with lid 0.143, D. 0.117.
Lid: debased tongues, laurel, debased tongues.
Black band, reserved groove above frieze; *below:* reserved line.
Bottom: dot and black circle.
Painter of London D 12, women: *ARV.* 963, 88; *CVA.* Austria 1, Vienna 1, pl. 49, 7-10 and pl. 50,3.

COMPARE THE SINGLETONS

Brauron 77, from Brauron.

Lid missing. H. 0.083, D. est. 0.09.

Reserved flange for lid, concave wall, tripartite, convex foot.

Reserved band above and below frieze.

Red-figure, Actaeon, Lilly G.-Kahil, "Quelques Vases du Sanctuaire d'Artémis à Brauron," *Antike Kunst*, Beiheft 1, 1963, no. 46, pl. 13,2. Profile drawing does not show the foot as notched. The profile and dimensions are similar to the class. However, it differs in the form of the foot. Special commission.

Paris, Cabinet des Médailles 864, from Athens?

Lid missing. H. 0.10, D. at rim 0.096, H. of foot 0.023.

Black band, reserved line above frieze; *below*: reserved line, black band.

Bottom: dotted circle and concentric circle.

Painter of London D 12, women; ARV. 963, 89; A. de Ridder, *Catalogue des Vases peints de la Bibliothèque Nationale*, p. 507, fig. 122.

Five pyxides form a subgroup within the Penthesilea Workshop I, on account of their small dimensions. They are all painted by Penthesileans, who decorated pyxides, type A, of the larger, standard size. They resemble their larger counterparts in most respects. Womanly pursuits in the home form the subject matter, simple reserved lines frame the frieze and the tripartite foot is reserved with low rounded notches. A tendency to exaggerate the concave curve toward the base may be noted especially with regard to Oxford 1961.468 (Pl. 36,3), Athens 1591 (Pl. 36,2) and Basle. This tendency and their noticeably smaller dimensions probably indicate a date around 450-440 B.C. Smaller size and the strengthening of the concave curve toward the base are characteristics of a class definitely dated to 440 B.C. and later, the Class of Munich 2720. The exaggeration of the curve is characteristic of vases of the Penthesilea Workshop II and of the Class of Würzburg 542. The potting of these vases is at a low level, as may be noted in the casually formed disk knobs and low, wide notches.

PENTHESILEA WORKSHOP II

1. *Athens 1661* (CC. 1563), from Eretria. Pl. 40, Fig. 6b.

H. 0.124, H. with lid 0.183, D. at rim 0.107, D. of lid 0.135, H. of foot 0.03.

Lid: debased tongue and dot, black band, laurel, black band, Z.s. *Side of lid*: black glaze with horizontal groove. *Lid interior*: reserved; *bottom*: dot and two concentric circles.

Black glazed moulding, reserved groove above frieze; *below*: rays between two reserved bands.

The Long Chin Group, woman; ARV. 1221, 1.

2. *Athens 1707* (CC. 1559).

Pl. 41,1.

H. 0.13, H. with lid 0.18, D. of lid 0.153.

Lid: debased tongue and dot, laurel and berry, black band, rays. *Side of lid*: glazed with horizontal groove. *Bottom of receptacle*: dot and concentric circle.

Flat black moulding, reserved groove above frieze; *below*: debased tongue and dot between reserved bands.

Painter of London D 12, women; ARV. 963, 90.

3. *Cambridge 4.1943*.

Lid missing. H. 0.123, D. at rim 0.113, H. of foot 0.026.

Moulding, groove, reserved line above frieze; *below*: band of tongue and line between reserved lines.

Bottom: dotted circle, concentric circle and band.

Curtius Painter, woman seated with lyre, and woman; girl dancing, woman seated playing the flute and woman seated; ARV. 935, 75. For the foot profile cf. Athens, Agora P 24253, Fig. 5c.

4. *Paris, Louvre CA 636*, from Eretria.

Pls. 41,2 and 47,1.

H. 0.124, H. with lid 0.179, D. at rim 0.108, D. of lid 0.15, H. of foot 0.03, sections of foot: 0.08, 0.089, 0.078.

Lid: debased tongue and dot, black band, laurel, black band, debased tongue and dot. *Lid interior*: reserved; *bottom*: trace of circle and perhaps small central circle under lime deposit.

Black glazed moulding, groove, reserved line above frieze; *below*: rays between reserved bands.

Painter of Heidelberg 209, Pelias and his daughters; ARV. 1289, 25; Séchan, *Études sur la Tragédie Grecque*, 479-480, fig. 137.

5. *Mayence, University 116*.

Pl. 43,3.

H. with lid 0.181.

Lid: debased tongue and dot, laurel and berry, black band, macanders alternating with cross squares.

Black band, reserved line above frieze; *below*: laurel and berry. KAAH inscribed by each figure.

The Oppenheimer Group, Hestia: woman seated with torch, and four women approaching her; woman seated, and woman.

ARV. 1224.2; Hampe and Simon, *Griechisches Leben im Spiegel der Kunst*, pl. 28.

6. *Yale 1913.153.*

Knob missing. H. 0.115, D. 0.089, D. of lid 0.128.

Lid: egg, black band, egg and dot, black band, egg and dot. *Lid interior*: reserved; *bottom*: dot and concentric circle.

Black glazed moulding, reserved band above frieze; *below*: egg and dot between reserved bands.

KAAH is inscribed on a block to the left of the door on which a woman is seated.

Painter of London E 777, women; ARV. 944, 83; Baur, *Catalogue of the Rebecca D. Stoddard Collection of Greek and Italian Vases in Yale University*, 103, pl. 12.

7. *London E 777.*

Pls. 45 and 39.

H. 0.13, H. with lid 0.191, D. of lid 0.157.

Lid: debased tongue and dot, lotus buds pointed outwards linked by arcs above and below (dots above and lines extending from buds below), black band, interlocking maeander in groups of five and six (once seven) alternating with cross squares. *Side of lid*: rays, black band. Black glaze moulding, reserved groove above frieze; *below*: black band, egg and dot between reserved bands.

ΚΑΛΟΣ

KAAH is inscribed twice in the field and KAAH twice alone.

Painter of London E 777, women; ARV. 944, 79; C. Smith, *Catalogue of Greek and Etruscan Vases in the British Museum*, III, 369, E 777.

8. *Paris, Louvre G 605*, from Greece.

Pl. 46.2, Fig. 6d.

Lid missing, box mended from many fragments. One foot intact, base of second restored and third entirely restored. One third of lower keel restored. The black glaze covering the exterior of the foot is a modern addition; originally it was reserved with a black base moulding on the exterior and a black band within.

H. 0.128-0.13, D. at rim 0.11, H. of foot 0.03.

Bottom: dot and concentric circle, circle, red band, circle.

Black glazed moulding, reserved line above frieze; *below*: groove, sloping keel articulated by a moulding and a groove on either side of a sloping section decorated with chevrons.

Painter of London E 777, women; ARV. 943, 78.

8 bis. *Brauron 176 fr.*, from Brauron.

Inset flange for lid, moulding, then narrow groove and about two thirds of wall preserved.

Red-figure, women, profile of Penthesilea Workshop II similar to that of Louvre G 605 (Fig. 6d).

9. *London E 781*, from Athens.

Pl. 44.

H. 0.128, H. with lid 0.179, D. at rim 0.114, D. of lid 0.146, H. of foot 0.034.

Lid: egg pattern between black bands, boar and lion confronted, repeated; egg. *Lid interior*: dot, circle, band; *bottom*: same.

Black moulding, reserved line above frieze; *below*: eggs between reserved bands.

Red-figure, Eros, youth and woman, Eros and woman. Eros and woman; Smith, *Catalogue of Greek and Etruscan Vases*, III, 370, E 781. The egg pattern has a black core with double borders.

10. *Paris, Louvre LP 2692*, from Athens. Pls. 42 and 46.1, Fig. 6c.

Lid mended from three fragments and box from many with some restoration. A large fragment of the bottom of the receptacle has been restored in plaster. H. 0.116, H. with lid 0.169, D. at rim 0.107, D. of lid 0.135, H. of foot 0.032. Lid belongs (?).

Lid: rays, laurel, black band. *Lid interior*: reserved; *bottom*: same.

Black band with two reserved lines above frieze; *below*: reserved line.

Workshop of Penthesilea Painter: Undetermined, women and maid

11. *Once London Market*, Christie.

Pl. 43.1.

H. 0.111, H. with lid 0.169, D. at rim 0.089, D. of lid 0.131, H. of foot 0.03.

Lid: debased tongue and dot, laurel, black band, reserved petals. Dot and concentric circle on bottom of receptacle.

Groove, reserved band above and below frieze.

Painter of Bologna 417, woman seated r., on diphros looking back at double door, to right a woman moving r., but looking back, a Nike. In the field fillets, sandals and two kalathoi. For style cf. Oxford 1961.468 (Pl. 36,3) and Munich 2721. Jerome M. Eisenberg, *Art of the Ancient World I*, no. 17; *Cat. Christie*, April 30 and May 1, 1974, no. 278, pl. 16.

12. *Mississippi P 108* (ex D.M. Robinson). Pl. 43,2.

Knob missing, about half the lid restored. H. 0.121, total H. pres. 0.147, D. at rim 0.117, D. of lid 0.155, H. of foot 0.034.

Lid: debased tongue and dot, black band, laurel, black band, reserved petals. *Side of lid*: glazed with a groove near the base.

Bottom: dotted circle, wide band between narrow circles.

Reserved groove above frieze; *below*: eggs between reserved bands.

Red-figure, women and Eros; CVA, U.S.A. 7, Robinson Collection 3, pl. XI and pp. 19-20.

13. *Tübingen E 156*.

Foot and bottom of pyxis restored in plaster. H. (including restored foot) 0.135, Total H. pres. (including fragment of lid) 0.143, D. at rim 0.103.

Lid: (pattern next to knob missing and upper portion of buds), lotus buds pointing outwards, linked by arcs and dotted, black band, reserved petals. *Side of lid*: laurel wreath. *Lid interior*: reserved.

Black band, reserved groove above frieze; *below*: egg and dart.

Aberdeen Painter, women; ARV, 921, 38; C. Watzinger, *Griechische Vasen in Tübingen*, 53, pl. 36.

14. *Brauron 82*, from Brauron.

Lid missing, groove near top of wall. Debased laurel pattern below frieze.

Red-figure, pair of winged chariot horses descending preceded

by a figure in himation and two running figures, the first one female with sakkos and chiton. Profile as in Penthesilea Workshop. Wall thicker than in Brauron 176.

Ca. 440 B.C.

Around 440 B.C. a different stage in the forming of pyxides of type A becomes apparent in the Penthesilea Workshop. The vases are of standard size and red-figure technique. There is no evidence that the production of white ground vases continued. The original canon has been exaggerated but is the basis for these later vases. The canon prescribed a long body, a concave curve strengthened at the base, a tripartite foot with rounded notches, a disk knob with crowning button and a frieze bordered by lines. In the later vases the concave curve is drawn in towards the base of the vase and then much increased. Compare the simple curve of Munich 2721 (Pl. 19,1), with the more pronounced curve of Athens 1661 (Pl. 40). The exaggeration of the curve necessitated a further change in the form of a pattern border set below the frieze. It usually consisted of a derivative of the tongue pattern or egg and dot. In the exceptional case where such a border was not employed the consequent distortion of figural or architectural elements may be discerned. It is particularly evident on Louvre LP 2692 (Pl. 42). The lower part of the column has a distinct curve. Evidently, the painter saw the esthetic advantage of confining the frieze to a relatively flat surface. The level of care evidenced in the potterwork never reaches that achieved in the first stage of the Penthesilea Workshop but remains at the average level exemplified by Munich 2721 (Pl. 19,1). The disk knob with button retains the shape that was evolved at that stage. The lid profile has changed slightly. The juncture of the base of the lid with the pot is vertical and suddenly slants outward giving the effect of a slight hook. Athens 1661 (Pl. 40) shows this tendency slightly; in London E 781 (Pl. 44), the effect is pronounced. The tripartite pattern band decoration of the lids continues. Pride of place is given to the laurel wreath. The paired leaves are sloppily shaped and lie close along the stem, as in Louvre LP 2692 (Pl. 46,1). Black bands continue to be used as accents. This stage appears to last until around 420 B.C.

Athens 1707 (no. 2, Pl. 41.1), probably the latest extant pyxis of type A by the Painter of London D 12, is the only one of his vases with a pattern border below the frieze. The concave curve of the profile is very shallow with a jut to the lid which gives a pronounced hooked effect. The presence of a lower pattern border and the emphasized lid profile are among the indications that this pyxis is later than a very similar one in the Serpieri Collection (p. 47, no. 6), by the same artist. The figural work is hasty and formulaic as is characteristic of this artist.

The concave curve of the walls of Athens 1661 (no. 1, Pl. 40), is more pronounced. The walls are drawn in towards the base and then flare out strongly presenting a profile more typical for the Penthesilea Workshop II. The lower flange is decorated by a band of rays between irregular reserved lines. The notches in the foot are wide, low and carelessly shaped. Although the Long Chin Group has been separated in style by Beazley from the Penthesileans,²³ there is no doubt that by shape this pyxis belongs with the others listed above, as is the case also for nos. 4, 5, 9 and 12, either unattributed or decorated by painters outside the Penthesilea Workshop.

The profile of Louvre CA 636 (no. 4, Pl. 41.2) is extraordinarily akin to Athens 1661, from the disk knob with a low crowning button on a stem of medium height to the low wide notches in the foot; the pattern border below the frieze is also identical. The artist, the Painter of Heidelberg 209, is however an outsider. The painter here undoubtedly worked on a pyxis shaped by one of the potters for the Penthesileans.

No. 5, in Mayence (Pl. 43.3), presents much the same type of problem as Louvre CA 636. In profile it closely resembles Athens 1661 and Louvre CA 636. Beazley attributed the vase to the Oppenheimer Group, who are outsiders. The pyxis is of standard size, the curve exaggerated and a lower pattern border has been added.

Yale 1913.153 (no. 6) fits the criteria for this class and is ascribed to a Penthesilean, the Painter of London E 777. The lower border is filled by egg and dot, a pattern which hereafter became a favorite. The three bands of egg pattern on the lid correlate with the lower border.

London E 777 (no. 7, Pl. 45) the name-piece, varies somewhat from the profile standard for this class. The sides of the pyxis have a much flattened concave curve and the lower flange is emphasized. The lower decorative border has been doubled, a black band between reserved lines is set above a band of egg and dot. The notches are tall, rounded and drawn in at the base. The lid profile projects strongly beyond the box.

The walls of Louvre G 605 (no. 8, Pl. 46.2), another pyxis ascribed to the same painter, are more strongly flattened than those of London E 777. The lower flange projects emphatically and is articulated by a black glazed moulding set off by reserved grooves and then a sloping surface decorated with chevrons. The formulation of the lower flange differs from that of the class and resembles that of London 1920.12.21.1 (Pl. 49.1).

The loop-shaped notches of London E 781 (no. 9, Pl. 44), connect this vase with London E 777 and Louvre LP 2692. A horizontal groove casually indicated as a slight step inwards on the disk knob connects the same three vases.

The extravagantly exaggerated curve of the profile of Louvre LP 2692 (no. 10, Pl. 42), attributed to an undetermined member of the workshop of the Penthesilea Painter, indicates a date within phase II of the workshop, although the frieze is simply bordered by reserved lines. The loop notches also are an indication of the late phase.

The colour of the lid is similar to that of the receptacle. It should be noted, however, that though the lid fits, the edge lies a little inside the contour line of the wall at the juncture of the box and lid. The transitional line from the body of the pyxis through to the projecting hooked profile of the lid is not smooth as in London E 781. Thus it cannot be taken as certain that the lid belongs, although colour, patterns, knob type and profile are characteristic of the workshop.

The concave curve of the pyxis in the University of Mississippi (no. 12, Pl. 43.2), is strong and the projection of the lower flange more pronounced than on any other vase of this class. The lower flange is decorated with a band of eggs between reserved lines as in London E 781. The lid, though extensively damaged, still preserves the hooked profile characteristic of the Penthesilea Workshop II.

The frieze represents three women approaching a door followed by a flying Eros.²⁴ The vase is unattributed. The painter is contemporary with the Drouot Painter, but although they use many similar motifs their styles differ markedly. A certain similarity may be noted between the drawing of the door on the Mississippi vase and that of Munich 2720 by the Drouot Painter²⁵ (Pl. 49,2). Further, the drapery rises up in a flounce from the heel of a running woman in both, but the Drouot Painter's women always turn their heads to look back whence they came. The potter's signature on the lintel of the door on the Mississippi pyxis has proved to be a modern forgery.²⁶

The pyxis, Tübingen E 156 (no. 12), by the Aberdeen Painter has been severely damaged. The foot has been entirely restored in plaster and also the bottom of the box. Two fragments of the lower flange with a border of egg and dart have been preserved. The height of the box alone as restored is 0.135, probably close to its original size. There seems no doubt that the vase was of standard size and originally had a canonical tripartite foot. The lower pattern border suggests as a corollary the exaggerated concave curve of the walls. Similar egg and dart may be seen on two lebetes gamikoi attributed to the Washing Painter and dated 430-420 B.C.²⁷

A laurel wreath forms the main pattern band on the majority of lids from the Penthesilea Workshop II, as it did in the second, more mediocre stage of the Penthesilea Workshop I. The quality of workmanship continues to decline. The lids of Athens 1661, Louvre CA 636 (Pl. 47,1), Louvre LP 2692 (Pl. 46,1), Mayence 116 and Mississippi manifest the late form of paired leaves lying closely along the stem. The leaves lie limp and lifeless, no sap runs. Two black bands regularly accentuate the main pattern. A tongue and dot band surrounds the knob with the exception of rays on Louvre LP 2692; the outer patterns very widely.

The laurel and berry pattern of Athens 1707 by the Painter of London D 12, seem rather to be linked with transitional lids such as Oxford 1961.468 (Pl. 35) and especially Vienna 3720.²⁸ The laurel of the London market vase (no. 11) is just as in Oxford; the reserved petals connect it with the next group.

The outer border of reserved petals of the Mississippi pyxis (no. 12) links it with the earlier lid of Athens 1741 (Pl. 38), by the Veii Painter. The main pattern band of Athens 1741 is composed of linked lotus buds. This border also occurs on Honolulu 3598 and London E 777 (no. 7, Pl. 39), in a less careful rendition. The fragmentary lid of Tübingen E 156²⁹ recalls Athens 1741, both in the points of its lotus buds linked by arcs and dotted, the accenting black band and the outer border of reserved petals.

A lotus bud chain with points downwards may often be seen on the necks of red-figured column-kraters. A considerable number of column-kraters with such decoration come from tombs in the Valle Trebba area at Spina.³⁰

The main zone of the lid of London E 781 (no. 9) contains an animal frieze; a boar with snout down confronting a lion and a repeat of the pair. The two pairs are set tail to tail. The animal frieze is placed between two concentric circles of egg and dot pattern. The lid should be compared to the lid of London E 774 (Pl. 47,2), attributed to the Drouot Painter,³¹ with two pairs of lions and boars confronted between bands of egg and dot. The eggs have been drawn on a slight slant in both cases. The lid of London E 774 belongs to the class of Munich 2720, which has close affinities with the Penthesilea Workshop II.

The Painter of London D 12, a Penthesilean, occasionally decorated pyxis lids with an animal frieze. Two appear on pyxides of type A: one canonical example in the Serpieri collection (no. 6, on p. 47 above)³² depicts a liberally spotted panther springing towards a bull followed by a boar. The other pyxis, of uncanonical type, is Harvard 1925.30.39 (Pl. 48,2)³³ with three bulls walking in sequence separated by two boulders. Two additional animal friezes appear on the tops of lids of pyxides of type B, one in Fulda,³⁴ the other one on the Vienna market.³⁵ Pairs of animals, confronted, do not occur on the lids by the Painter of London D 12. The Wedding Painter, another Penthesilean, once decorated the lid of a pyxis type A (uncanonical) with an animal frieze.³⁶

The three concentric bands of egg pattern with double borders and dots in the interstices (dots missing in the innermost circle), accented by two black bands on the lid of Yale 1913.153 (no. 6), are

unprecedented. They coordinate with a similar band of egg and dot on the lower flange; such decoration of the lower flange is frequent on pyxides of the class.

CLASS OF MUNICH 2720

1. *Munich 2720*. Pl. 49,2, Fig. 7a.

H. 0.073-0.074, H. with lid 0.108, D. at rim 0.065, D. of lid 0.085, H. of foot 0.021.

Lid: debased tongues, egg and dot, chevrons. *Lid interior*: dot and two concentric circles; *bottom*: same.

Groove, reserved band above frieze; *below*: reserved band.

Drouot Painter, Nike and woman; ARV, 1223, 4; CVA, Germany 6, Munich 2, pl. 96,6-8 and pl. 99,3.

2. *London E 779*, from Athens. Pl. 50,1, Fig. 7b.

Lid missing. H. 0.078, D. at rim 0.062, H. of foot 0.023, width of sections of foot 0.046, 0.051 and 0.053.

Grooved black band, reserved band above frieze; *below*: reserved band.

Drouot Painter, Eros and women; ARV, 1223,2; Smith, *Catalogue of Greek and Etruscan Vases* III, 370.

3. *Athens, Agora P 2283*, from Athens. Pl. 50,2, Fig. 7d.

Lid missing. About half of the rim gone and a large part of one side. One of the three feet missing, another chipped. H. 0.095, D. at rim 0.078, H. of foot 0.03.

Bottom: dot, circle, band.

Black band, reserved line above frieze; *below*: debased tongue between reserved bands.

Drouot Painter, women; ARV, 1223,5; *Hesperia* 4 (1935) 477-478, and 499 no. 2, figs. 1 and 4. Deposit: R 13:4 well ca. 440-425 B.C., *Agora* XII, 398.

4. *Heidelberg 58.21* (ex Parrish and Revelstoke). Pl. 50,3.

Lid missing. H. 0.083, D. at rim 0.074, H. of foot 0.025.

Bottom: dot and two concentric circles.

Black band, reserved groove above frieze; *below*: egg (double borders and black core) and dot between reserved bands.

Painter of London E 777, winged goddess and women; ARV, 944,84 and p. 1675; *Münzen und Medaillen AG. Auktion XVIII*, Nov. 29, 1958, pl. 40, 124; R. Hampe, *Katalog der Sammlung antiker Kleinkunst der Universität Heidelberg*: II, Neuerwerbungen 1957-1970, no. 85, pl. 62.

5. *Leyden KVB 157*, from Cyrenaica. Pl. 51,2.

Knob missing. H. 0.112-0.115, total H. pres. 0.134, D. at rim 0.095-0.099, D. of lid 0.132-0.133.

Lid: egg and dot, black band, laurel, black band, egg and dot.

Below frieze: egg and dot between reserved bands.

Bottom: dotted circle, circle, band.

Compared with the work of the Drouot Painter, Eros and woman, Eros and woman. In the field, a door between the two groups; ARV, 1223. The egg pattern has double borders and black cores. The profile and patterns of the lid indicate that it belongs to the class, but it is too large for this vase.

6. *Paris Market*.

H. 0.15.

Lid: debased tongues, laurel (no information as to border pattern).

Below frieze: eggs with black cores.

Drouot Painter, Erotes and women; ARV, 1223, 1; *Vente à l'Hôtel Drouot* 13 Mars, 1911, pl. 5, 13. The name-piece.

7. *Athens 1590* (CC. 1565). Pls. 51,1 and 48,1, Fig. 7c.

Knob and greater portion of stem missing. H. 0.10, total H. pres. 0.115, D. at rim 0.086, D. of lid 0.118, H. of foot 0.027.

Lid: eggs with double borders and black cores, black band, hounds and hares, black band, eggs with double borders and black cores.

Lid interior: dot and two concentric circles; *bottom*: same.

Flat black moulding, groove, reserved band above frieze; *below*:

egg (as on lid) between reserved bands.

Drouot Painter, Eroses and women; *ARV.* 1223, 6.

8. *Ghent 16.*

Lid missing. H. 0.082, D. 0.087.

Bottom: dot, circle and narrow black band.

Black band, reserved line above frieze, *below:* eggs with double borders and black cores between reserved lines.

Drouot Painter, Eroses and woman; *ARV.* 1223,3; *AntCl* 22, 398, pl. 9, 10.

9. *London, part of E 774, from Athens.*

Pl. 47,2, Fig. 7e.

Lid (knob alien), D. 0.123.

Lid: dotted eggs with black cores and double borders, black band, boar and lion confronted, repeated; black band, dotted eggs with black cores and double borders.

Lid interior: glazed.

Drouot Painter, women; *ARV.* 1223, 7. No information 30.3 (hybrid pyxis, type A, *ARV.* 1224,4).

Athens, from Brauron.

Drouot Painter, women; *ARV.* 1223, 7. No information available as to form and now unfortunately missing.

The class of Munich 2720 is clearly dependent on and contemporary with the Penthesilea Workshop II. It differs only in the small dimensions of the vases and tall, crudely cut, rounded notches of the foot. The Drouot Painter and one compared with him executed the figural work on all but one, which was decorated by a Penthesilean, the Painter of London E 777. The decoration of two of the lids with animal friezes (nos. 7 and 9), forms a further link with the practice of certain of the Penthesileans, particularly the Painter of London D 12.

The interior setting in the women's quarters is usually indicated by a door, which sometimes occupies a considerable part of the composition, as in Munich 2720 (Pl. 49,2) and London E 779. The number of figures depicted are few, generally three figures and

once only two (Munich). Eros or Erotes are present four times, presenting gifts to women. Twice a Nike appears with a woman or women.

The context of the Agora pyxis (no. 3) provides a guideline for the dating of this class. The well is dated *ca.* 440-425 B.C. Miss Talcott suggested a date of around 440 B.C. for the pyxis;³⁷ it is probably somewhat later than that, around 430 B.C., but in any case the context provides an objective and relatively fixed point, welcome since there are so few.

The Munich (no. 1) and London (no. 2) examples may be somewhat earlier as they lack the lower pattern border.

CLASS OF WÜRZBURG 542

1. *Würzburg 542, from Boeotia.*

Pls. 52,1 and 52,2.

H. 0.11-0.114, H. with lid 0.164, D. at rim 0.09, D. of lid, 0.122, H. of foot 0.025-0.029.

Lid: egg and dot (black cores and double borders), black band, oblique addorsed palmettes linked by a running scroll, black band, eggs (black cores and double borders). *Lid interior:* reserved; *bottom:* dot and wide black circles.

Flat black glazed moulding, reserved line above frieze; *below:* wide black band, eggs (as on lid).

Compared with the Montlaurès Painter, woman seated, with youths and woman; youth and woman; youth and woman. Paris and Helen, with the "Aeneas group" twice repeated?; *ARV.* 1296, 3; Langlotz, *Griechische Vasen in Würzburg.* pl. 202.

2. *Munich 2722, from Athens.*

Pl. 53,2 and Fig. 8a.

H. 0.117, H. with lid 0.163, D. at rim 0.103, D. of lid 0.133, H. of foot 0.037.

Lid: egg and dot (black cores and double borders), black band, oblique addorsed palmettes linked by a running scroll, black band, egg and dot (black cores and double borders). *Lid interior:* dot and concentric circle, band; *bottom:* same.

Below frieze: egg and dot (as on lid) between reserved bands.

Montlaurès Painter, woman seated, with Eros, women and youth; youth and woman; youth and woman. Paris and Helen with the "Aeneas group" repeated?; *ARV.* 1296, 26; *CVA.* Germany 6, Munich 2, pl. 97,2 and 5-6, pl. 99,5.

3. *Heidelberg 66.10.*

H. 0.113, H. with lid 0.157, D. at rim 0.094, D. of lid 0.129, H. of foot 0.031.

Lid: egg (black cores and double borders), black band, oblique addorsed palmettes linked by a running scroll, egg (black cores and double borders). *Lid interior:* dotted concentric circle, circle, band; *bottom:* same.

Black band, reserved line above frieze; *below:* egg (as on lid) between reserved lines.

Red-figure, lyre-playing Eros and woman, door, woman with Eros and woman, Eros and woman; R. Hampe, *Katalog der Sammlung antiker Kleinkunst der Universität Heidelberg II. Neuerwerbungen 1957-1970*, no. 84, pls. 60-61. Ascribed by Hampe to the Montlaurès Painter.

4. *New York*, collection of the late Walter Baker (ex Cecil H. Smith).

H. with lid 0.173.

Lid: eggs, black band, oblique addorsed palmettes linked by a running scroll, black band, eggs (black cores and double borders).

Lid interior: dot and concentric circle, circle, band; *bottom:* same. *Above frieze:* small egg (black cores and double borders); *below:* egg and dot between reserved bands.

Red-figure, wedding preparations; D. von Bothmer, *Ancient Art from New York Private Collections*, no. 243, pls. 91-92; *Burlington Fine Arts Club Exhibition of Ancient Greek Art*, 1904, p. 113, pls. XCVII and C.

5. *Vienna 1863*, from Thebes.

H. 0.11, H. with lid 0.158, D. of lid 0.137, H. of foot 0.028.

Lid: egg and dot (black cores and double borders), black band, oblique addorsed palmettes linked by a running scroll, black band,

egg and dot. *Lid interior:* reserved; *bottom:* dot and two concentric circles.

Reserved groove above frieze; *below:* egg and dot (as on lid) between reserved bands.

Red-figure, women, *CVA.* Austria 1, Vienna 1, pl. 48, 9-10 and pl. 49, 4-6.

6. *Athens. Agora P 27317*, from Athens. Pl. 53,1 and 53,3, Fig. 8b. Lid (knob missing), D. 0.15.

Lid: egg and dot (black cores and double borders), black band, oblique addorsed palmettes linked by a running scroll, black band, egg and dot (black cores and double borders). *Lid interior:* concentric circle and band.

Class of Würzburg 542, *Hesperia* 35 (1966) 83, pl. 27c. Deposit S 16:1 well ca. 425-400 B.C., *Agora XII*, 398.

7. *Athens. Acr. Mus. 6477*, from the Sanctuary of the Nymph.

The Class of Würzburg 542 is in many respects dependent on the Penthesilea Workshop II. The pyxides are of standard height and have a concave curve strengthened at the base, emphasized by a lower pattern border. The Montlaurès Painter, to whom Munich 2722 is attributed, and with which the style of Würzburg 542 is compared, had some connection with the Penthesileans, for this painter collaborated on a kylix with the Painter of Heidelberg 211.³⁸

The arrangement of pattern zones on the lids is modelled after the Penthesilean Workshop but the main pattern of oblique addorsed palmettes linked by a running scroll is new. A dotted egg pattern with black cores is set below the pyxis frieze. This pattern coordinates with the subsidiary borders on the lids.

A lid from the Athenian Agora (no. 6), which by its profile and pattern borders, belongs to the class comes from a well dated to the last quarter of the fifth century. This date is applicable to the rest of the examples from this class.

A pyxis, type A, attributed to the Montlaurès Painter was once on the London market.³⁹ Unfortunately, no information is available concerning its shape or pattern borders.

CLASS OF HARVARD 1925.30.39

1. *Harvard 1925.30.39*, from Greece. Pls. 54.3 and 48.2, Fig. 9a.
H. 0.086, H. with lid 0.122, D. at rim 0.08, D. of lid 0.104, H. of foot 0.008.
Lid: Three bulls walking to the left and two rocks in field, between reserved circles. *Lid interior*: reserved; *bottom*: reserved.
Black band between reserved lines above frieze; *below*: reserved line, black band. *Ring foot*: glazed with reserved line at base.
The Painter of London D 12, women; ARV, 963, 92; CVA, U.S.A. 1, Hoppin and Gallatin Collections, 9, pl. 13, 7-10.
2. *Toledo 63.29* (ex Basle Market). Pl. 54.2.
H. 0.087, H. with lid 0.124, D. at rim 0.083, D. of lid 0.107, H. of foot 0.01.
Lid: laurel and berry wreath between reserved circles. *Lid interior*: reserved; *bottom*: reserved.
White line, brown glaze line above frieze; *below*: brown glaze line, white band, brown glaze line. *Ring foot*: glazed with reserved line at base.
Painter of London D 12, white ground; women; ARV, 1675.94 bis; *Münzen und Medaillen AG*, Auktion XXVI, October 5, 1963, no. 149; BMFA 67 (1969) 81, figs. 11-13; *Paralipomena*, 434.
3. *Paris, Musée Rodin TC 155*.
Lid missing. H. 0.113, D. at rim 0.095, D. at base 0.135, H. of foot 0.017.
Black band, reserved groove above frieze; *below*: reserved line. *Ring foot*: glazed.
Red-figure, women and bearded man leaning on staff; CVA, France 16, Musée National Rodin, pl. 26, 1-3.
4. *Athens*, private. Pl. 32.1.
Measurements unavailable.
Lid: tongue and dot, linked circumscribed palmettes with a leaf

in each spandrel, debased tongues dotted above and below.

Black band, reserved band above frieze; *below*: reserved line, *Ring foot*: glazed.

Veii Painter, (woman, youth); ARV, 906, 115. The lid may not belong.

5. *Exeter 5.1946.536*.

Pl. 54.1.

Part of stem and knob missing. H. 0.09, total H. pres. 0.115, D. of lid 0.123, H. of foot 0.019.

Debased tongues on base of knob. Laurel, black band, debased tongues on lid.

Black band, reserved line above frieze; *below*, reserved line, black band.

Painter of London D 12, women, ARV, 963, 91; BMFA 67 (1969) 83, figs. 15-18.

6. *Sydney 53.06* (ex Fauvel), from Greece.

Pl. 55.2.

Lid missing. H. 0.0635, D. at rim 0.066, max. D. 0.087.

Reserved line above frieze; *below*: reserved line, black band. *Ring foot*: glazed.

The Painter of Orvieto 191A, women; ARV, 939, 32; Stackelberg, *Die Graeber der Hellenen*, pl. 26, 1-2; *Charites Studien zur Altertumswissenschaft* pp. 165-166, pl. 23.

7. *New York 39.11.8*, from Greece.

Pl. 55.1, Fig. 9b.

Original knob missing, two ancient holes in base of stem for repair (knob a restoration). H. 0.086, total H. pres. 0.091, D. at rim 0.089, D. of lid 0.123-0.125, H. of foot 0.012.

Lid: debased tongue and dot, black band, laurel, herringbone.

Side of lid: reserved. *Lid interior*: reserved; *bottom*: reserved.

Black glazed moulding, reserved groove above frieze; *below*: reserved line, black band, reserved line, black edge. *Ring foot*: reserved.

Wedding Painter, birth of Aphrodite; ARV, 924, 34; BMMA 35 (1940) 37, fig. 2 and 39, fig. 4.

COMPARE

Berne Historisches Museum. Loaned by Christoph Clairmont.

Fig. 9c.

Fragment of loop handle preserved. H. 0.092, total H. pres. 0.123, D. at rim 0.077, D. of lid 0.105, H. of foot 0.019.

Lid: sheep confronted by a panther and followed by another panther between two reserved circles. *Side of lid:* herringbone. At base of lid a moulding. Interior of lid glazed; *bottom:* five concentric circles.

Black band, reserved line above frieze; *below:* reserved line, black line.

Wedding Painter, Danae in Seriphos; ARV. 924, 35; AJA 57 (1953) 92-94, pls. 50-52. T.B.L. Webster, *Potter and Patron in Classical Athens*, 263. Notches of foot not indicated on profile drawing.

The Class of Harvard 1925.30.39 was decorated by artists belonging to the Penthesilea Workshop. The lids preserved show patterns familiar from the Penthesilea Workshop I, and especially from the transitional stage of that workshop. The subject matter, female genre scenes placed in a frieze arrangement around the body of the pyxis, framed by simple reserved lines, is also typical of that workshop. The body has a long concave curve strengthened at the base. The striking and unusual feature of the class is the foot which is low, glazed and of ring formation totally unlike the concave tripartite reserved foot characteristic of the Penthesilea Workshop. The vases are small, slightly smaller than those of the Class of Oxford 1961.468,⁴⁰ with which most are contemporary. Five lids are preserved and a drawing of a sixth, which is now lost. The two knobs preserved are of a casually formed domed shape and the drawing of the lid, once belonging to Sydney 53.06, shows a knob of similar profile.

The Harvard (no. 1, Pl. 54.3) and Toledo (no. 2, Pl. 54.2) pyxides are very close with respect to profile, measurements and decoration. The side of the lid of the Harvard pyxis continues the concave curve of the body, a canonical feature of the Penthesilea

Workshop I. The side of the lid of the Toledo pyxis is slightly convex. The domed knob of each is set upon a squat stem which spreads and blends into the sloping surface of the lid. The glazed ring foot is reserved at the base in each. Except for the contour of the side of the lids the pyxides are counterparts, made by the same potter, decorated by the same painter, one in red-figure and the other on white ground.

The pyxis in the Musée National Rodin (no. 3) is slightly taller than the Harvard and Toledo pyxides. The concave curve of the walls is accentuated towards the base. The curvature is noticeable in the distortion of the columns. The glazed ring foot is taller and makes a better basis for the vase.

A pyxis by the Veii Painter in a private collection in Athens (no. 4, Pl. 32.1) is very similar in profile and proportions to the Musée Rodin pyxis. The curve of the walls is accentuated towards the base. However, the reserved line below the frieze has been set a good distance in from the edge, minimizing the curvature of the columns of the frieze. One is reminded of a like treatment on a white ground pyxis in Ancona by the Splanchnopt Painter of the Penthesilea Workshop I.⁴¹ In both, room is left for a lower pattern border, though the space is not utilized.

The Exeter pyxis (no. 5, Pl. 54.1) is similar to those of Harvard and Basle but possesses a ring foot so low that the pyxis appears to be balancing on the base of the vase itself. The flat upper surface of the lid is clearly differentiated from the base of the stem much as in canonical lids of the Penthesilea Workshop I and may be compared to Athens 1288 (Pl. 21), and Baltimore 48.2019 (Pl. 22).

The Sydney pyxis (no. 6, Pl. 55.2) is smaller than the others of the class and a little squatter. When the pyxis was published by Stackelberg in 1837, it still retained its lid with a knob of similar profile to the Harvard and Toledo pyxides. According to the drawing in Stackelberg⁴² the contour of the vase slopes from the base towards a flaring ring foot. The Harvard pyxis (no. 1, Fig. 9a), shows a straight slightly descending line from the base of the vase meeting the ring foot at a sharp angle. The strong concave curve and the flaring ring foot differentiate the Sydney pyxis from that at Harvard.

The pyxis New York 39.11.8 (no. 7, Pl. 55,1) is attributed to the Wedding Painter and dated ca. 460 B.C. The mythological subject is unusual for the class but was prevalent in the Penthesilea Workshop in the years 460-450 B.C. It is the same height as no. 1, but squatter in its proportions. The ring foot is articulated above by a moulding. The profile of the lid resembles that of Exeter (Pl. 54,1), and other lids of the Penthesilea Workshop I. Colour accents employed to set off the frieze are unique; the side of the lid as well as the foot are reserved. The ring foot of other members of this class is invariably glazed as are the sides of the lids. The lids of the Penthesilea Workshop I are either glazed or adorned with a pattern border.

The concave curve of the walls of the Danae pyxis is accentuated toward the base and the degree of curve seems to lie between that of the Harvard (no. 1), and Sydney (no. 6) pyxides. From the base the contour slopes inward to meet the low flaring foot at a sharp angle. The profile of the base and foot is somewhat like that of the Sydney pyxis except for the low wide rectangular notches. The formation of base and foot separates the Danae pyxis from the class. Neither is the tripartite foot shaped as in the Penthesilea Workshop I. The contour of the base and foot of a canonical pyxis of the Penthesilea Workshop I forms a continuous concave curve as in Athens 1288 (Fig. 4c). The Danae and Sydney pyxides seem to show different adaptations of the continuous sloping line of the Penthesilea Workshop I to the ring foot.

The lids preserved of pyxides of this class show patterns familiar from the Penthesilea Workshop I. The lid of a pyxis in a private collection in Athens (no. 4, Pl. 32,1), has a main pattern band of circumscribed palmettes linked one to the next corresponding to lids of the Penthesilea Workshop I (first pattern group).⁴³ The laurel band on the lid of New York 39.11.8 (no. 7) corresponds to the second pattern group of the Penthesilea Workshop I.⁴⁴ The laurel wreath as well as the subordinate borders of debased tongues of the Exeter lid are like the lid of Vienna 3720 belonging to the Class of Oxford 1961.468 dated 450-440 B.C.⁴⁵ The leaf and berry wreath on the Toledo lid (no.

2) is framed by reserved circles. The leaves are freer in their execution than those seen on the Exeter lid by the same artist.

The animal frieze on the lid of Harvard 1925.30.39 (no. 1, Pl. 48,2) is similar to that on the lid of a canonical pyxis of the Penthesilea Workshop I in the Serpieri collection (no. 6, on list p. 47 above). Both are by the Painter of London D 12 and probably datable to 450-440 B.C. The lid of the Danae pyxis (a vase compared to this class), also has an animal frieze set between reserved circles.

The profiles of the lids also correspond to the two variant types of Penthesilea Workshop I. The lids of New York 39.11.8 (no. 7) and Exeter 5.1946.536 (no. 5), have a flat upper surface with a clear differentiation in level between the base of the knob and the level of the lid. The lids of the Toledo (Pl. 54,2), and Harvard (Pl. 54,3) pyxides possess stems which blend into the sloping surface of the lid. The domed knobs of these two pyxides are different in type from any in the Penthesilea Workshop I.

The profiles and patterns of the lids, the framing of the frieze and subject matter are similar to the Penthesilea Workshop I. The squat proportions and ring foot are different. One may ask whether these vases were made in the same shop as the canonical pyxides of the Penthesilea Workshop I. An answer is suggested by Miss Philippaki's discussion of stamnoi decorated by the Painter of the Yale Lekythos. "The Painter of the Yale Lekythos painted three stamnoi; each of them represents a different type, each time the painter has fitted his decorative system to that used by the other painters of the class."⁴⁶ Miss Philippaki suggests that this painter worked in the Berlin Painter's workshop and then moved to another in which the Dokimasia Painter and the Hephaisteion Painter were employed. The third stamnos by the Painter of the Yale Lekythos belongs to the Deepdene Painter's Class. A decorative scheme went with each class of stamnoi and when the type changed the pattern accompaniments also changed.⁴⁷

The Class of Harvard 1925.30.39 differs with respect to proportions and shape of foot from the Penthesilea Workshop I. However, the decorative scheme remains the same. This suggests that the pyxides were made within the Penthesilea Workshop I and

the ideas of a potter from outside the shop may have influenced the shape. Indeed the ring foot is one of the hallmarks of the workshop in which the potter Agathon was active.

The Penthesilea Painter himself painted a squat pyxis with a low ring foot.

Athens Acr. 569, from Athens. Pls. 56-57, 58.2, and 59.1.

Lid missing. H. 0.15, D. 0.26, H. of foot ca. 0.015.

Black glazed moulding, reserved groove above frieze; *below*: reserved line, black band, reserved line, black edge. Ring foot.

...ΩΝ[Κ]ΑΛΟΣ, ΗΕ[Ρ]ΑΣΚΑΛΕ.

Penthesilea Painter, bride; *ARV*, 890.172; Langlotz, *Die antiken Vasen von der Akropolis zu Athen*, pl. 43; T. B. L. Webster, *Potter and Patron in Classical Athens*, 77. The size would lend credence to its being a special commission.

The fragmentary pyxis Athens Acropolis 569 by the Penthesilea Painter is the largest red-figure pyxis extant. Correspondingly, the kylix Ferrara T.18 C VP, from Spina, by the same painter is the largest of red-figure cups.⁴⁸ According to Alfieri the diameter of the kylix is 0.566 and the height, 0.24. The height is more than half the diameter of the bowl, a relationship not usually present in contemporary Attic cups.⁴⁹ The overall profile of the cup corresponds with those of the "Dreikantegruppe."⁵⁰

The Acropolis pyxis has a height of 0.15 and a diameter of 0.26. The height thus also is more than one half the diameter of the box. These squat proportions are extraordinary for the pyxides of the Penthesilea Workshop I. The pyxis was found in very fragmentary condition. The principal fragment is composed of fourteen joining sherds and a complete profile of the wall is preserved in one section which depicts a bearded man and a woman tending a seated bride (Pl. 56 and 57). The profile of the wall is similar to pyxides of the Penthesilea Workshop I with a long concave body strengthened at the base (Pl. 21). The framing elements also are in keeping with the canon: a groove above the frieze, a reserved line below. The slight intensification of the curve at the base has been complemented by the placement of a wide

black band followed by a reserved line.

Other fragments give additional information concerning the profile and the composition. Two joining sherds give a portion of the lower wall and a low ring foot. The foot was placed well under the body at a distance of ca. 0.049 from the outer edge. In addition there are three joining sherds from the upper wall and one other non-joining sherd (Pl. 59.1). There are not enough adjoining sherds in this section to make a complete profile of the wall and the diameter as now restored does not correspond with that of the principal fragment (Pl. 56) because of the incorrect placement of the one non-joining sherd in the upper wall. This sherd depicts a Doric capital and part of the entablature. The two adjoining sherds from the base of the box are painted with a representation of the right lower panel of a door, an adjacent column and a woman (lower portion only) clad in himation and chiton who hastens rightward carrying a casket (Pl. 58.2). A later representation of such a double panelled door with flanking columns and entablature may be seen on the pyxis, Leyden KVB 157 (Pl. 58.3), and Yale 1913.153.⁵¹ Thus on the Athens pyxis, the sherd depicting the Doric capital should be moved well to the left, to give sufficient room for two door panels. This adjustment would also doubtless give the proper diameter to these fragments of the Acropolis pyxis. Still other details of the composition are given by three joining sherds from the upper wall which together depict the head of the woman bearing the casket, a white tasseled fillet in the field, and a woman moving to the right with her hand turned back in profile to the left (towards the door and the other hastening woman).

It is tempting to connect this uncanonical squat pyxis with its fragmentary low ring foot with the Class of Harvard 1925.30.39. By scale and proportions alone this could not be done, since the pyxis is outsized and the height is more than half the diameter. Yet, by profile alone there is perhaps a relation.

SINGLETONS

1. Once Curtius Collection.

Concave, inset flange for lid, spreading closed foot.

Reserved: line articulating acorn knob, at mouth of vase (probably flange) and on exterior lower edge of foot.

Black, L. Curtius "Pentheus," *Winckelmannsprogramm* 88 (1929) fig. 1; C. W. Lunsingh Scheuleer, *Grieksche Ceramiek*, pl. 43, 122; *Agora XII*, 174.

Ca. 470-450 B.C.

2. Athens T. E., 1623, from Athens.

Lid missing. Inset flange for lid, long, concave wall, tripartite foot.

Black band above frieze, below: black band between reserved lines, net pattern, black moulding.

The Leningrad Painter, woman seated spinning, with a woman, a girl holding a male child, and a youth; woman seated, a male child crawling toward her, and two women; *Deltion* 18 ii, pl. 33; *Paralipomena*, 391, 88 bis.

3. Athens 1708, from Aegina.

Pl. 58,1.

Knob missing. H. 0.12, H. with lid 0.14, D. at rim 0.102, D. of lid 0.16.

Concave, side of lid continues and completes curve, tall tripod foot.

Lid: tongues, spirals (black), running palmette scroll (Dinsmoor type IVa). Side of lid: debased tongues.

Reserved line above frieze; below: tongues between reserved lines.

Amphitrite Painter, red-figure; Poseidon pursuing Amphitrite; *ARV*, 833, 46; *CVA*, Greece 2, Athens 2, pl. 18, 2-4, pl. 19,1, and pl. 20, 2-3; *CB*, II, 92-93. Form of foot probably inspired by tripod pyxis. Cf. the tripod pyxis by Douris (*ARV*, 477, 276; *CVA*, Germany 13, Mannheim 1, pl. 26, 1 and 6-7, pl. 32, 5. A list of black-figure examples is appended. Add *Ceramicus* 1590 and 1591 [*CVA*, Germany 9, Munich 3, pl. 140, 8]; Berlin F 3988 and

F 3989 [U. Gehrig, A. Greifenhagen and N. Kunisch, *Führer durch die Antikenabteilung* pp. 174-5, pl. 45]). Cf. also a tripod pyxis in the manner of the Panaitios Painter's later work (*ARV*¹, 955, Athens 1584; *CVA*, Greece 1, Athens 1, pl. 6, 1-3). These are the only extant red-figured examples of the tripod pyxis as this type was dying out at this time. Add Brauron Museum 71, fr., from Brauron.

Ca. 470-460 B.C.

4. Louvre L 55, from Athens.

Pls. 31,1 and 60.

H. 0.133, H. with lid 0.185, D. at rim 0.121, D. of lid 0.155, D. of base 0.155.

Cylindrical, side of lid horizontally grooved, moulded base. Lid: vertical, circumscribed palmettes (six or seven petals) linked one to the next with a leaf in the spandrel, black band, groups of interlocking maeanders separated by cross squares. Reserved band above and below frieze, then groups of interlocking maeanders separated by cross squares articulated by two raised black rings.

The Wedding Painter, wedding of Peleus and Thetis. *ARV*, 924, 33; Stackelberg, *Die Graeber der Hellenen*, pl. 32; *Paralipomena*, 431. Lid: Penthesilea Workshop I, first pattern group cf. Berlin 2261 (Pl. 30,2), by the Veii Painter. Probable influence of vases of metal cf. *DarSag*, s.v. Capsa, fig. 1178.

5. Athens, *Ceramicus* 1462.

Pl. 59,2, Fig. 9e.

H. 0.089, H. with lid 0.126, D. at rim 0.078, D. of lid 0.106, H. of foot 0.026.

Concave wall completed by curve of lid, tripartite foot.

Reserved line near top of wall and below near base. Foot reserved with black band at top and base (one also on interior of base).

Lid: series of reserved, concentric circles. Button of knob, reserved. Bottom of receptacle: dotted circle, circle, band. Black, 35 H TR 47.

6. Cambridge 1.22, from Athens.

Pl. 59,3.

H. 0.0825, H. with lid 0.127, D. at rim 0.074, D. of lid 0.095.

Concave, side of lid continues and completes curve of body, tripartite foot.

Lid: debased tongue and dot, vertical circumscribed palmettes (seven to nine petals) with tendril above and below in spandrels, between reserved lines. *Side of lid:* groups of interlocking meanders and saltire square.

Reserved line above and below frieze.

Near the Deepdene Painter, mistresses and maid; two maids; ARV. 501, 2; CVA. Great Britain 6, Cambridge 1, pl. 39, 1.

Ca. 470-460 B.C.

7. *New York 06.1117*, from Athens.

Fig. 3c.

H. 0.082, H. with lid 0.123, D. at rim 0.068, D. of lid 0.09, H. of foot 0.021.

Slight concave curve to body, continued and completed by curve of side of lid, tall, spreading ring foot. Squat conical knob.

Lid: vertical, circumscribed palmettes (seven petals), leaf in spandrels above, leaf and two dots below. Side of lid, black. Tongues below frieze.

The Painter of Philadelphia 2449, red-figure; women at work with wool; ARV. 815, 3; Richter and Hall, no. 96, pl. 96; AJA 11 (1907) 418-419. For the woman working wool over her knee cf. *AntK*, Beiheft 1 (1963) no. 37, pp. 18-19, Pl. 9, 3 and references there.

8. *Berlin 4043*, from Attica.

Fig. 3b.

Tip of knob broken, H. 0.057, total H. pres. 0.092, D. at rim 0.055, D. of lid 0.074.

Concave, side of lid continues and completes curve of body, tripartite foot.

Lid: three flying Erotes. Side of lid, black.

Egg and dot below frieze.

Amphitrite Painter, red-figure, Judgement of Paris; ARV. 833, 47; CVA, Germany 22, Berlin 3, pl. 137, 1-5.

9. *Athens 437* (CC. 835) from Boeotia.

Fig. 2a.

Lid missing. H. 0.099, D. at rim 0.088, H. of foot 0.021.

Inset flange for lid, walls inward sloping, tripartite foot. Narrow

moulding at top of wall followed by less prominent moulding above frieze; below: offset moulding.

Boeotian black-figure; funerary toilet of Actaeon; CC. no. 835; *AthMitt* 15 (1890) pl. VIII; P. Jacobsthal, "Aktaions Tod," *Murburger Jahrbuch für Kunstwissenschaft* 5 (1929) 3 and 21, fig. 31; R. Ginouvès, *Balaneutike* 239, footnote 7. There is a discrepancy between the style dated by Jacobsthal to around 460 B.C. and the shape which is old-fashioned. Most Attic pyxides with a base moulding date to before 520 B.C. Three later examples are Athens 19271 ca. 490, London E 769 and Oxford 1965.130 ca. 480-470 B.C. (Figs. 2c, 2e and 2d). A similar discrepancy may be found in lekythoi from the Thespian Polyandron (*AthMitt* 65 [1940] 9 and footnote 1 [Lullies]; Pfuhl, *Malerei und Zeichnung* I, 715; Demetrios Schilardi, *The Thespian Polyandron*, 424 B.C. (Princeton University dissertation, in progress).

Ca. 460 B.C.

10. *Rome*, collection of the late Gisela M. A. Richter.

Inset flange for lid, concave wall continued and completed by curve of lid, ring foot with slanting connection to base of box. Lid flat with rounded convex moulding at outer edge separated from the center by a groove. Acorn knob with moulding at base of stem.

Reserved: upper member of knob, flange for lid, underside of foot with dot and two glazed circles.

Black, *Agora* XII, 174 and footnote 8, 381.

A number of the singletons of this period show that potters were aware of the canon developed in the Penthesilea Workshop. The long concave curve and slender proportions of the Curtius black pyxis (no. 1) as well as the red-figure examples by the Amphitrite (no. 3, Pl. 58,1) and Leningrad Painter (no. 2) make this plain.

The placement of reserved accents on the Ceramicus pyxis (Pl. 59,2) are clearly derived from red-figure practice. The reserved lines above and below on the concave wall are placed as if to frame a frieze. The reserved tripartite foot is punctuated with black bands at top and base and the foot profile also follows the Penthesilean

norm. The profile of the knob should be compared with Louvre L 55 (no. 4, Pl. 60), by a Penthesilean, the Wedding Painter.

No black pyxis, type A, can be assigned to a red-figure class. From the evidence at hand it seems clear that they were not made in the red-figure cup shops which also produced pyxides. At an earlier period, one would have to state that evidence is not plentiful enough to allow speculation. However, the Early Classical period provides numerous examples especially from the Penthesilea Workshop and yet there is not one specimen in black.

The rarity of the plain black may reflect the close connection between its form and function. As the pyxis was made, no doubt, for either wedding or funeral it would not have meant much without its pictures.⁵²

The Cambridge pyxis (no. 6, Pl. 59,3) presents a different problem. It has a body of squat proportions with a tall, tripartite foot and knob. The concave curve is continuous from the base to the surface of the lid. The foot and especially the knob seem ill proportioned to the small size of the pot. The pyxis should date ca. 470-460 B.C. The shape suggests two alternate explanations; the one that the vase shape is experimental, the contour of body and lid being already set by this time, but the relationship of foot and knob to the vase still variable in form and size; the other explanation is more tempting. The pyxis is designated near the Deepdene Painter, and this painter decorated a range of large shapes, stamnoi and column-kraters being most numerous. If the potter with whom the Deepdene Painter worked (and the same potter is said to have made all the stamnoi)⁵³ occasionally made a pyxis, a vase completely out of his repertoire, one would expect the proportions to be unusual. While the first explanation is perhaps safer, the second is an inviting conjecture.

One might think along the same lines in considering the pyxis by the Leningrad Painter (no. 2). In this case the most numerous large shapes are column-kraters, pelikai and hydriai.⁵⁴

NOTES: CHAPTER III

1. Andrew Oliver kindly provided photographs and measurements. The diameter is 0.147-0.148 which would fit the box. There is a reserved chariot wheel on the knob. The pattern bands are four: line and dot, laurel wreath, linked vertical circumscribed palmettes with a leaf below in the interstices, continuous meanders separated by cross squares. A wide black band followed by a narrow black band between reserved circles separates the first and second pattern elements. Laurel decorates the side of the lid. On the lid interior a design: tiny circle, band and circle. The choice of patterns is canonical; the addition of the laurel pattern to make a disposition of four concentric pattern bands is exceptional. Measurements, choice of patterns and style make its attribution to the Ancona pyxis convincing.
2. ARV, 877.
3. H. Bloesch, *Formen attischer Schalen* (Berne 1940) pp. 103-104. The first stage of the development of the "Dreikantegruppe," dated 480-470 B.C. included six cups decorated by the Pistoxenos Painter. The second stage from 475-450 B.C. does not include any cups by this painter. It should be noted that the pyxis by the Pistoxenos Painter and another perhaps by him are not connected with the shape of pyxis, type A, characteristic of the Penthesilea Workshop, and precede them in date.
4. Richter and Hall, pp. 101-103, pl. 77.
5. J. Hambidge, *Dynamic Symmetry. The Greek Vase* (New Haven 1920) 51, fig. 12.
6. ARV, 775. "Early Classic Painters of Smaller Pots." In ARV² 607, the Sotheby Painter was included in the Penthesilea Workshop. It seems quite clear that the artist painted the same type of pyxis that was shaped for this workshop. The form differs in no significant detail.
7. ARV, 774, 1.
8. ARV, 963, 94; CC, p. 584, pl. 50.
9. ARV, 955, 2; CVA, Switzerland I, Geneva I, pls. 17, 7 and 18,5.
10. *Agora* XII, 178 and note 38.
11. Athens 17191 has a graffito on the underside of the container but no matching mark on the lid.
12. ARV, 931,2; L. Ghali-Kahil, *Les Enlèvements et le Retour d'Hélène* (Paris 1955), 177, footnote 1.
13. Charles Dugas, *Exploration Archéologique de Délos* Vol. XXI, p. 71, pl. LV,21.
14. Bloesch, *Formen attischer Schalen*, pp. 103ff. Correspondingly the foot profile of Bloesch's "Dreikantegruppe" is an index to the cups produced in the Penthesilea Workshop.
15. ARV, 963,92; p. 1675,94 bis.
16. The palmette bands on the Berlin pyxis by the Veii Painter (no. 10, Pl. 26), on another uncanonical pyxis in Athens by the same master (Pl. 32,1), and on Boston 98.887 by the Hesiod Painter are very similar. At the beginning of the design on the Athens and Boston lids an abbreviated palmette is set in the spandrel between the first two circumscribed palmettes and a pair of reserved curving horns further mark the starting point. A leaf accents the other spandrels. The Berlin lid lacks this introductory feature; instead two circumscribed palmettes overlap one another at the juncture of the design. A miscalculation of the space was made leaving an "odd

- man" (CB, II, pp. 23-24). The heart of each palmette is articulated by a dot and encircling line. The white ground pyxis by the Splanchnopt Painter in the Serpieri Collection (no. 7), shows a further variant. The circumscribed palmettes are linked to lotus flowers. There is singular similarity of pattern but no uniformity. The lid of New York 07.286.36 (no. 1) painted by the Penthesilea Painter has as its main element a palmette band of a more elaborate conception. Circumscribed palmettes are linked with tall, free palmettes and two dots are placed in the spandrels.
17. Circumscribed palmettes occur on New York 07.286.36, Athens, Serpieri, Berlin 2261, Athens Agora P 4734, Athens, private, Louvre L 55 and Brauron 289a.
18. ARV. 924.33. Wedding Painter. A band of circumscribed palmettes is linked one with the next. A leaf is placed in each spandrel. A black band separates this element from the outer border of interlocking meanders and cross squares.
19. CB, I, no. 37, pl. XV, Hesiod Painter.
20. *Ibid.*, II, 63. "As usual in this painter (Penthesilea Painter) and his school, there are very few cross squares in the meander—only three."
21. Hambidge, *Dynamic Symmetry*, 49.
22. CB, I, no. 37.
23. ARV. 1221.1: "Classic Painters of Smaller Pots." In ARV² this group was included among the Penthesileans and Beazley p. 624, noted that it recalled the Painter of London E 777; cf. nos. 6-8 in the list above.
24. CVA, U.S.A. 7, 19-20, pl. XI. See below, note 26.
25. CVA, Germany 6, Munich 2, pl. 96, 6-8.
26. If genuine this would have been the only example of a pyxis with a potter's or painter's signature from the Penthesilea Workshop and Sir John Beazley, by letter to Miss Talcott, Oct. 16, 1967, kindly confirmed the fact that he had always considered it false. Various considerations, however, including the somewhat sophisticated placing of the inscription seemed to cast doubt on it. Miss Lucy Turnbull, of the University of Mississippi, undertook to test the glaze with alcohol; the letters disappeared at once.
27. Richter and Hall, no. 144 and 146, pls. 147-148.
28. CVA, Austria I, Vienna 1, pl. 50.3.
29. Letter from Dr. Lore Asche, Archäologisches Institut der Universität Tübingen.
30. Salvatore Aurigemma, *La Necropoli di Spina in Valle Trebbia* (Rome 1965) Vol. I, Part II, Tombs 27, 143, 200, 223, 386, 394, 475, 577.
31. ARV. 1223.
32. ARV. 963, 87. Cf. also *Paralipomena*, 434.95 ter. (type unlisted).
33. ARV. 963, 92; CVA, U.S.A. I, Hoppin and Gallatin Collections, pl. 13.7.
34. ARV. 963, 98; *Beschreibung Römischer Altertümer gesammelt von Carl Anton Niessen* (Cologne 1911), pl. 107.3139.
35. ARV. 963, 99; *Versteigerung einer Sammlung... Altertümern*, Wien, Glückselig and Wärndorfer, 27-28, Sept. 1922, pl. 9.2.
36. ARV. 924.35; C. Clairmont, "Studies in Greek Mythology and Vase Painting," *AJA* 57 (1953) 92-94, pls. 50-52.
37. *Hesperia* 4 (1935) 477-478 and 497 (Talcott).
38. ARV. 1295.18. Todi 475.
39. ARV. 1296, 25.
40. See p. 60ff.
41. R. U. Inglieri, "Pisside Policroma di Numana con la Genesi di Afrodite," *RivStArch* 8 (1940) 45-61, figs. 1-6.

42. Baron O. M. von Stackelberg, *Die Gräber der Hellenen* (Berlin 1837) pl. 26.1-2. A sketch from the Nicholson Museum sent with measurements shows a contour line from base to foot more in accordance with the Harvard pyxis.
43. See p. 57. Dr. Hans V. Herrmann wrote that the lid does not belong. I have not had an opportunity to examine this vase. Assuredly, however, the lid comes from the Penthesilea Workshop I.
44. See p. 58.
45. See p. 60ff.
46. Barbara Philippaki, *The Attic Stamnos* (Oxford 1967) 85.
47. *Ibid.*, pp. 150-151.
48. ARV. 882.35; *Paralipomena*, 428.35.
49. N. Alfieri, "Grande Kylix del Pittore di Penthesilea con Ciclo Teseico," *RivStArch* N.S. 8 (1959) figs. 7-9. The kylix is dated 460-450 B.C. by Alfieri.
50. *Ibid.*, p. 94, footnote 7. Professor Bloesch kindly showed me the profile he had made of Ferrara T. 18 C VP in October, 1968, and stated that overall the profile is like the "Dreikantegruppe."
51. Paul V. C. Baur, *Catalogue of the Rebecca D. Stoddard Collection of Greek and Italian Vases in Yale University*, 103, pl. 12.
52. An even greater rarity may be noted for the black lebes gamikos and loutrophoros. *Agora* XII, 54. "It is unlikely that the shape (lebes gamikos) was ever made in black in the Athenian factories . . ." No entry for loutrophoros.
53. Philippaki, *The Attic Stamnos*, 85; *AJA* 49 (1945) pp. 157-8 (Beazley).
54. ARV. 567-569, 570-572.

CHAPTER IV

The Class of Berlin 3308

1. *Berlin 3308*, from Attica. Pls. 61 and 68, 1.

Upper portion of knob missing, H. 0.109, total pres. H. 0.166, D. of lid 0.141.

Lid: debased tongue and dot, wide black band, running palmette scroll, slanting connections all parallel forming a Vitruvian wave with palmettes aligned with the axis of the border (Dinsmoor type IVA). *Side of lid*: debased tongue and dot.

Reserved line above frieze; *below*: reserved line, debased tongue and dot.

The names of Zeus, Iris, Hera and Nike are inscribed beside the heads of the figures. ΑΓΑΘΩΝ and below it ΕΠΟΙΗΣΕΝ.

Agathon Painter, Zeus with Hera, Iris and Nike; *ARV*, 977, 1; *AA* 10 (1895) 38, fig. 12 and 13; E. Simon, *Opfernde Götter*, 65.

2. *London E 773*, from Athens. Pl. 62 and Fig. 10d.

Knob intact, the stem has been mended. H. 0.089, H. with lid 0.174, D. at rim 0.093, D. of lid 0.125, H. of foot 0.011.

Lid: debased tongue and dot, black band, running palmette scroll (Dinsmoor type IVA). *Side of lid*: debased tongue and dot. *Lid interior*: reserved; *bottom*: reserved.

Reserved line above frieze; *below*: reserved line, debased tongue and dot.

The names of Iphigeneia and Danae, Helen and Klytaimestra,

also Cassandra are inscribed near the upper edge of the field.

Chicago Painter, Iphigeneia as a bride; *ARV.* 805, 89; *FR.* pl. 57,1; *AJA* 50 (1946) 105, fig. 12,2; Ghali-Kahil, *H.*, 93, footnote 4; *Paralipomena*, 420.

3. *London E 772*, from Athens. Pl. 63 and Fig. 10c.

Knob alien, base of stem preserved; H. 0.089, total H. pres. 0.109, D. at rim 0.086, D. of lid 0.114, H. of foot 0.013.

Lid: debased tongue and dot, black band, running palmette scroll (Dinsmoor type IVA). *Side of lid*: debased tongue and dot. *Lid interior*: reserved; *bottom*: dot and two concentric circles.

Reserved line above frieze; *below*: reserved line, debased tongue and dot. The names Thetis, Hippolyte and Mapsaura are inscribed near the upper edge of the field.

Follower of Douris, Hesperides, *ARV.* 806,90, *FR.* pl. 57,2; *AJA* 50 (1946) 105, fig. 12,1.

4. *Brauron Museum 81*, fr., from Brauron.

The name of Aphrodite is inscribed to the right of her head. The Chicago Painter, wrath of Menelaus; *ARV.* 631,42; Ghali-Kahil, *H.*, 93, no. 74, pl. 63,2. Compared by Beazley with *London E 773*.

5. *Athens. Ceramicus 1008*, from Athens.

Pls. 64 and 67,1, Fig. 10b.

H. 0.082, H. with lid 0.13, D. at rim 0.084, D. of lid 0.107, H. of foot 0.01.

Lid: debased tongues, wide black band, running palmette scroll (Dinsmoor type IVA). *Side of lid*: debased tongue and dot. *Lid interior*: reserved; *bottom*: same.

Reserved line above frieze; *below*, reserved line, debased tongue and dot.

Follower of Douris, Nereids fleeing to altar; *ARV.* 806,92; *AJA* 50 (1935) 298, fig. 23.

6. *Cambridge 1933.1*, from Greece. Pl. 65,2.

H. 0.08, H. with lid, 0.127, D. at rim 0.082, D. of lid 0.105, H.

of foot 0.0145.

Lid: black abraded area around knob, running palmette scroll (Dinsmoor type IVA). *Side of lid*: debased tongue and dot.

Lid interior: reserved; *bottom*: same.

Reserved line above frieze; *below*: reserved line, debased tongue and dot.

Manner of Douris, Nereids; *ARV.* 451, 32; *CVA*, England 11, Cambridge 2, pl. 26, 1a-d; *Paralipomena*, 521.

7. *Athens 1586* (CC. 1555), from Attica.

Pls. 65,1 and 68,2, Fig. 10a.

* Knob missing, H. 0.11, total H. pres. 0.135, D. at rim 0.101, D. of lid 0.14, H. of foot 0.01.

Lid: debased tongue and dot, black band, running palmette scroll (Dinsmoor type IVA). *Side of lid*: debased tongue and dot. Black band, reserved line above frieze; *below*: reserved line, debased tongue and dot.

Euaion Painter, Boreas and Oreithyia; *ARV.* 798, 146; Heydemann, *Griechische Vasenbilder*, Pl. 1,1; T. B. L. Webster, *Potter and Patron in Classical Athens*, 107, 255.

8. *Munich* (ex von Schoen, 64). Pl. 66,2.

Lid missing, H. 0.075, D. at rim 0.084, H. of foot 0.012.

Bottom: dot and two concentric circles.

Below frieze: reserved line, debased tongue and dot, black band. Low, black tripartite foot.

The names of Peleus, Thetis, Kymodea and Nereus are inscribed near the upper edge of the field.

Follower of Douris, Peleus and Thetis; *ARV.* 806, 93; R. Lullies, *Eine Sammlung Griechischer Kleinkunst*, pl. 26; *Paralipomena*, 420.

The Class of Berlin 3308 is composed of small, rather squat pyxides. The body has a shallow concave curve continued and completed by the curve of the outer face of the lid. The ring foot is low and glazed, but the contour varies considerably. The elements framing the frieze are remarkably uniform both in pattern and placement. Debased tongue and dot ornament both

the side of the lids and a band below the frieze on the body. The patterns thus repeated form an even frame for the frieze, a pictorial concept which never occurred in the Penthesilea Workshops I and II. The patterns employed on the lids are also surprisingly consistent. The bands are placed in concentric rings around the knob; debased tongue or tongue and dot followed by a black band with the main pattern of a running palmette scroll set along the perimeter. This placement of the main pattern contrasts with the emphasis on the middle band in the Penthesilea Workshops I and II. The painters are followers of Douris, either unasccribed, or named as the Chicago and Euaion Painters. The Agathon Painter, a follower of the Lewis Painter (Polygnotus II), is loosely connected with the Douris tradition through influences on his master by the Euaion Painter.¹

The class stems chiefly from the middle years of the fifth century with a lower terminus about 440 B.C. A pyxis in Cambridge, in the manner of Douris, dated ca. 470 B.C., suggests that the roots of the class lie slightly earlier.

London E 773 (no. 2, Pl. 62), is an elaborate example of the class closely linked to London E 772. The body has a shallow concave curve, canonical for the class, and the frieze is framed by uniform patterns of tongue and dot placed above on the curving face of the lid and below on the keel. The low glazed ring foot is set well under the vase. The outer contour of the foot is convex and from its apex a horizontal line leads across to the edge of the flange. The surface of the lid slopes slightly from the center to the outer edge. The knob is elaborate, shaped much as a "kothon"² on a tall stem with a flaring base raised above the level of the surface of the lid.

The profile of London E 772 (no. 3, Fig. 10c) is strikingly similar to London E 773 (Fig. 10d) as may be noted in the concave curve of the walls and convexity of the ring foot. The handle is alien but the base of the stem remains. An addition to the catalogue of the British Museum states, "The remains of the handle root suggest that the ancient handle was of similar pattern," i.e. a loop handle. This type of handle is rare on pyxides of type A; more examples are found on pyxides of type B.³

It seems certain that the same potter shaped both vases. Beazley noted that "the lid is by the same hand as in London E 773, but the figure-work seems not."⁴ The artists are Early Classical followers of Douris. Furtwängler dated both vases to 455-445 B.C.⁵

Berlin 3308 (no. 1, Pl. 61) has a shallow concave curve closely akin to the two London pyxides of the class. The framing elements are identical. The pyxis is a little taller, having a height of 0.109. The outer contour of the low glazed ring foot also differs slightly in that it is straight and the line from its apex slants upward to the edge of the flange.⁶ The crowning element of the knob is missing; probably it would have been conical resembling that of no. 2 (Pl. 62). This pyxis is of great importance in that it bears the only signature of the potter Agathon. Pyxides rarely bear a potter's signature and signed examples may be numbered on the fingers of one hand. A pyxis type A, in Brussels bears the signature of the potter Megacles, but the inscription is modern, "whether over an ancient inscription or not."⁷ The vase is attributed to the Pistoxenos Painter and dated ca. 480-470 B.C.⁸ In addition there are three signatures of the potter Gaurion on small pyxides of type D⁹ dated to the last quarter of the fifth century. Lastly, the fragmentary inscription MAKΡ on a pyxis of type A in Athens may be a signature of the painter Makron.¹⁰ The pyxis has been dated ca. 500 B.C.¹¹

It is clear from this evidence that pyxides were rarely signed by potter or painter. When and if other signatures appear on pyxides, in view of the Brussels pyxis and the forged signature on the Mississippi pyxis,¹² they should be scrutinized with great care. A further consequence is that it is not possible to follow the career of a potter via his signature as was possible in the study of Attic red-figure cups. The only way open is by a study of the shapes themselves and by the pattern accompaniments regularly attending a class. By these criteria it seems possible that Agathon potted nos. 2, 3, and 5 besides the pyxis in Berlin. This judgment however allows the potter leeway in the shaping of the foot profile.

A pyxis in the Ceramicus Museum (no. 5 and Pl. 64) closely resembles the two London pyxides of the class. The low glazed

ring foot differs in that its outer contour is straight and the line from its apex slants upward to the edge of the flange as in Berlin 3308. The knob is conical. The framing elements are similar in type and placement to the other vases of the class. The body is small and squat, the diameter at the rim being 0.084, slightly greater than the height of 0.082. In proportions, the body thus resembles London E 773 (no. 2). The artist is an unnamed follower of Douris. The vase was dated to ca. 470 B.C. by Kübler.¹³ Judging by the profile and framing elements and especially by the palmette scroll on the lid (discussed below), the date should be slightly later, perhaps around 460 B.C. not so far removed from the date of the London pyxides. The running pose of the Nereids with the forward foot off the ground gives an earlier feeling to the style than the static positions of the figures in London E 773 and E 772. This is the conventional running pose employed by Douris for his Nereids on cup exteriors with representations of the struggle of Peleus and Thetis.¹⁴ The Early Classical followers of Douris adopt this convention for similar representations on pyxides. The figures of Nereids and also of Peleus on a pyxis in Munich (no. 8)¹⁵ and another in Copenhagen¹⁶ by the Painter of Villa Giulia should be compared. A noticeable difference may be seen in the treatment of the drapery. The zigzag lower edge of the drapery in the representations of running Nereids by Douris is replaced by a simple wavy line or series of arcs by the followers of Douris in response to the advance of naturalism in the treatment of drapery of the time.¹⁷

No. 8, Munich (ex von Schoen), is smaller and somewhat squatter than the other pyxides of the class. The lid is missing, giving the pyxis a strongly decapitated aspect particularly since the side of the lid probably was decorated with a tongue and dot pattern to match that below the frieze. The concave curve of the body is normal for the class. The outer contour of the low glazed foot is convex but notched thrice, which makes it uncanonical. However, when one considers the height, the profile of the foot and the fact that it is glazed, the notching may be thought of as a variation perhaps under the influence of the contemporary Penthesilea Workshop. The subject matter is mythological as on all

vases of the class. The story of Peleus and Thetis is a favorite and most appropriate as decoration for vases used by women primarily for their adornment. The mythological tale of marriage by capture adorns two other vases of the class, no. 5 (Pl. 64),¹⁸ no. 6 and one to be compared, Copenhagen 4735 by the Villa Giulia Painter. The vase has been dated ca. 460 B.C. by Lullies¹⁹ and ca. 450 B.C. by Schefold.²⁰

The pyxis Cambridge 1933.1 (no. 6, Pl. 65,2) poses several difficult questions. It is attributed to the manner of Douris and is earlier than the other vases of the class, dating ca. 470 B.C.²¹ The painter is nearer in style and time to the late works of Douris. Nereids are figured in the frieze, and one runs in the conventional manner described above with the forward foot in the air. The base line of the chiton is wavy as is normal in the Early Classical period, but the further edge of the garment is shown, an archaism for the time²² and a trait not seen in other depictions of Nereids on vases of this class.

The vase is small, measuring 0.08 in height, and so quite canonical for the class. The canonical knob though broken seemed to Miss Lamb to belong to the vase and its shape, though more slender, resembles the Ceramicus pyxis (Pl. 64). The placement and choice of uniform patterns of tongue and dot to frame the frieze are usual. The low, ring foot is more pronounced in the convexity of its contour than the two London pyxides (nos. 2 and 3), but otherwise is similar in profile. The foot is reserved which is unusual. The concave curve of the walls is slightly deeper than the rule. The vase then appears to be the earliest member of the class followed about fifteen years later by London E 772 and E 773, the Ceramicus pyxis and Berlin 3308. It leads one to inquire whether the type could have originated in the workshop of Douris. There is little evidence but the little there is does not seem to support this conclusion. There is only one fragmentary pyxis, type A, preserved from the hand of Douris, London E 807. The fragment preserves the inset flange, a moulding below this and a small portion of the frieze.²³ The band of egg pattern above the frieze is an unusual pattern for the class and its placement is uncanonical. In addition the projecting moulding is not a feature

of the class. It is true that London E 807 is only a small fragment but the features it preserves do not coincide with pyxides of the class. The only other pyxis decorated by Douris is a tripod-pyxis in Mannheim,²⁴ a type prevalent in the sixth century and of which few examples persist in red-figure.

Athens 1586 (no. 7, Pl. 65,1) is attributed to the Euaion Painter, another follower of Douris and like him primarily a painter of cups.²⁵ The pyxis is the latest vase of the class dating to ca. 440 B.C. and various elements of the profile have been exaggerated. The walls have the characteristic shallow concave curve of the class but the lower flange projects outwards in an exaggerated configuration, echoed by the hooklike projection of the lid. Compare the profile of Berlin 3308 (no. 1, Pl. 61), or London E 773 (no. 2, Pl. 62). The knob of Athens 1586 proved to be alien and now has been removed by the kind offices of Miss Philippaki. The base of the stem, however, is original and undoubtedly bore a knob similar to that of no. 2. The lid slopes from the center to the outer edge as in that example. Debased tongue and dot bands ornament the side of the lid and the lower keel as is normal for the class. The ring foot is glazed but differs in that the line from its apex curves upward to the edge of the keel, an exaggeration of the contour seen in Berlin 3308 (no. 1) and Munich (ex von Schoen, no. 65).

The uniformity of patterns ornamenting the lids of these pyxides confirm and support the conclusions already reached as to the cohesiveness of the class. Debased tongue and dot forms the innermost pattern band around the handle, followed by a wide black band between reserved circles. The main border, placed along the perimeter, is composed of a running palmette scroll with slanting connections all parallel forming a Vitruvian wave with palmettes aligned with the axis of the border. The palmette scroll, of which there are six variants, was created immediately after the invention of the red-figure technique around 530 B.C.²⁶ However, the popularity of this pattern was greatest in the decade 510-500 B.C., the so-called Leagros period.²⁷ Then seven plump palmettes were usually employed, when the petals were executed in red. Thereafter interest in this type of ornament declined, only

forty-two examples being listed from the first three decades of the fifth century of which the lid of Cambridge 1933.1 (no. 6) is one. After 470 B.C. the number of examples is so meagre that they are considered as isolated survivals by Dinsmoor. Only seventeen examples are listed for the remainder of the fifth and fourth century and it is of considerable interest that three of the examples adorn lids of red-figured pyxides of our class (nos. 1 [Pl. 68,1], 2, and 3). To these may be added the lids of no. 5 (Pl. 67,1) and no. 7 (Pl. 68,2). This pattern appears then in force on lids of the Class of Berlin 3308 in a period when the pattern was out of favour.

All belong to the variety of palmette scroll enumerated by Dinsmoor as IVA. Cambridge 1933.1 (no. 6) has the earliest form of the scroll for the class, apparent in the more rounded enframing tendril.²⁸ The long oval frames and long stiff petals of nos. 2 and 3 are indicative of their later date; the form of the pattern in no. 7 (Pl. 68,2) is similar to these. The palmette scroll on the Ceramicus lid (no. 5, Pl. 67,1) is like that on the lids of the London pyxides. The leaf in the form however is sometimes attached rather than free and there is a leaf decorating the upper spandrel in the place of the spiral on the London examples. The running scroll on Agathon's pyxis (Pl. 68,1) differs only in the pointed central petal of each palmette. The frames are long and there are spirals in all the spandrels with single petals at the forks. Only in the smallest details are there any differences; in the overall form the palmette scrolls are strikingly uniform. The rounder frames show no. 6, Cambridge 1933.1, to be earlier but the scroll of Athens 1586 (no. 7, Pl. 68,2) gives no sign of a slightly later date.

COMPARE THE SINGLETONS

Copenhagen 4735, from Greece.

H. 0.0825, H. with lid, 0.1225, D. of rim 0.072-0.073, D. of lid 0.106-0.107, H. of foot 0.009.

Lid: reserved addorsed palmettes, obliquely placed and linked

by tendrils springing from volutes, stopped interlocking maeanders (black). *Side of lid*: debased tongues. *Lid interior*: reserved; *bottom*: dotted circle and two concentric circles.

Below frieze: debased tongue and dot, black band.

The Villa Giulia Painter, Peleus and Thetis; ARV, 625, 95; CVA Denmark 4, Copenhagen 4, Pl. 162, 4.

The size,³⁰ subject, choice and placement of framing elements are similar to the class. The concave curve of the wall is simpler and the profile of the lid totally different. The side of the lid is convex and runs counter to the concave curve of the vase. The Villa Giulia Painter is connected with followers of Douris but chiefly painted large pots rather than cups.³¹

Munich (ex von Schoen, 65).

Pl. 67.2, Fig. 10f.

H. 0.097, H. with lid 0.159, D. at rim 0.104, D. of lid 0.127, H. of foot 0.017.

Lid: interrupted maeander (in groups of five with one of four and one of six) and cross square. *Side of lid*: black. *Lid interior*: black; *bottom*: same.

Reserved line and wide black band below frieze.

The Painter of Agora P 14384, women (with musical instruments); ARV, 777,1; R. Lullies, *Eine Sammlung griechischer Kleinkunst*, pl. 24, 65 and pl. 25; *Paralipomena*, 416.

The profile bears a close relationship to the class. The painter is an outsider. The plain, black framing elements, though most effective, differ from the class as does the pattern on the lid. Note also the non-mythological subject.

Athens 14909.

Pl. 66,1,

H. 0.077, H. with lid 0.126, D. at rim 0.09, D. of lid 0.115.

Lid: Woman seated, playing flutes by altar to which dance five women, column, woman; linked pomegranate. *Side of lid*: debased tongues.

Tongue and dot above frieze; *below*: rays reversed.

Black-figure, mistress and maid, woman dressing and woman

with cithara, woman playing flutes for girl dancer and woman, door; RA 36 (1950) 40-75, figs. 1-2, 7-10.

Size and proportions link this pyxis to the class. It differs primarily in the form of the lid. The concave curve of the body is not completed by that of the lid; the curve of the side of the lid lies within that of the body. The subject is not mythological. Profile and framing elements seem to show the black-figure artist cognizant of the canon of the Class of Berlin 3308 but choosing to go his own way.

Athens, Agora P 8985, from Athens.

Two frr., one preserving about a quarter of the lid, the other part of the edge only. Knob broken away. D. est. 0.11.

Tongue and line ending in dot, running palmette scroll (center petal pierces vine) Dinsmoor type IVB.

Lid flange: maeanders in groups of two once three separated by cross squares. *Lid interior*: trace of circle at center then two circles and wide black band.

Red-figure, Deposit C 9:6. *Hesperia Supplement* V, 136. The profile differs from that of the class.

Ca. 450 B.C.

NOTES: CHAPTER IV

1. H. R. W. Smith, *Der Lewismaler* (Leipzig 1939) 19-22.
2. G. Richter and M. Milne, *Shapes and Names of Athenian Vases* (New York 1935) 21-22 (Plemochoe); CB. I no. 55, pl. XXV; *Agora XII*, pp. 180-181 (Kothon) and references quoted there; Ingeborg Scheibler, "Exaleiptra," *Jdl* 79 (1964) 72-108, figs. 13 and 29. The placement of a perfume pot as a crowning knob on a pyxis is suggestive of its function as a toilet article and also of the fact that both were suitable gifts for the weddings. The women in the home are named as heroines in the representation on London E 773. "The 'Iphigeneia' may have been thought of as a bride," noted Beazley in *ARV*, 805, 89.
3. Pyxides of type B with loop handles: *ARV*, 963.98 Fulda, Welz; *ARV*, 963.96 London D 12; *ARV*, 1094, 104 Louvre CA 587. There is also a red-figure pyxis, type B, from the Ceramicus grave HS 217 dated 460-450 B.C. and a pyxis, type B, from HS 89 decorated with net pattern which probably bore such a handle dated ca. 420 B.C.
4. *ARV*, 806, 90.
5. *FR*, pl. 57,2 and p. 291.
6. *AA* 10 (1895) 38, fig. 12.
7. *ARV*, 863, 31 "Mrs. Callipolitis-Feytmans was not allowed to clean the vase." It would only be by cleaning that one could be sure whether or not there was an ancient inscription under the modern letters.
8. Denise Feytmans, *Les vases grecs de la Bibliothèque Royale de Belgique* (Brussels 1948) p. 54 for date and discussion of the signature which the author considers to be a forgery.
9. *ARV*, 1360, 1-3.
10. *ARV*, 458; 479, 336.
11. B. Graef and E. Langlotz, *Die antiken Vasen von der Akropolis zu Athen* (Berlin 1930) II, no. 560, pl. 43.
12. See above p. 70 and note 26.
13. Karl Kubler, "Ausgrabungen im Kerameikos," *AA* 50 (1935) 299, fig. 23.
14. *ARV*, 431, 44; L. A. Stella, *Mitologia Greca*, 420; *ARV*, 441, 185. School-piece?; Stella, 421 and 427, below. The pose is not confined to Nereids: cf. Atlanta on a white ground lekythos in Cleveland of the early middle period (*Paralipomena*, 376, 266 bis; *CVA*, U.S.A. 15, Cleveland 1, pls. 32-33) and the later aryballos with a boy pursued by Erotes (*ARV*, 447, 274; Greifenhagen, *Griechische Erosen*, 59, figs. 43-45).
15. R. Lullies, *Eine Sammlung griechischer Kleinkunst* (Munich 1955) pl. 26.
16. *CVA*, Denmark 4, Copenhagen 4, pl. 162,4.
17. Richter and Hall, 89. Numerous examples of use of this conventional running pose may be noted in pursuit scenes of the period 475-450 B.C. See pls. 69, 72, 73, 99, 108.
18. The subject is here abbreviated as only fleeing Nereids are portrayed. The same is true for Cambridge 1933.1 (no. 6).
19. R. Lullies, *Eine Sammlung griechischer Kleinkunst*, 29.
20. K. Schefold, *Meisterwerke griechischer Kunst* (Basle 1960) 51.
21. *CVA*, Great Britain 11, Cambridge 2, pl. XXVI, 1a-d.

22. Richter and Hall, 89. For a similar rendition in Douris cf. *ARV*, 446,266; *MonAnt* 32 (1927) 331, fig. 142. The figure of Iphigeneia.
23. *ARV*, 447, 275; P. Hartwig, *Die griechischen Meisterschalen* (Stuttgart 1893) fig. 68 and p. 626.
24. *ARV*, 447, 276; *CVA*, Germany 13, Mannheim 1, pl. 26, 1, 6-7 and pl. 32,5.
25. *ARV*, 798, 146 "late."
26. W. B. Dinsmoor, "The Athenian Treasury as Dated by its Ornament," *AJA* 59 (1946) 93ff.
27. *Ibid.*, 97, 104 (one hundred and eight examples noted).
28. *Ibid.*, 109-111, fig. 12, 1-2 and nos. 154A, 154B and 152.
29. *CVA*, Great Britain 11, Cambridge 2, pl. XXVI, 1d.
30. Helle Salskov Roberts kindly examined the vase and wrote as follows: "The glaze of inv. 4735 (Villa Giulia Painter) is somewhat unevenly coloured, but seems to be of the same kind on both lid and box. Although the lid is broken and a bit of the inner rim missing it fits extremely well and I don't see any reason for suspecting that it does not belong." The measurements listed in the catalogue were also taken by the above scholar.

CHAPTER V

Later Fifth Century Pyxides of Type A

In the last thirty years of the fifth century the pyxis of type A is no longer the predominant type and the number of examples has dwindled down to a few. Those which are preserved are exceptionally varied. Some follow the tradition of the Penthesilea Workshop II but show occasional influence of the domed formation of the lid of the pyxis type C, now preeminent in numbers and influence. A spirit of elaboration is evidenced in the form as well as in the decoration; the first double pyxis appears around 430 B.C. This example stands at the head of a series which extends through the first half of the fourth century. Independent miniature pyxides appear of about the size of pyxis knobs. A few odd pyxides show a dependency on the tradition of the Class of Berlin 3308 in their proportions, ring foot and knob type. The number of odd pyxides rises in proportion to those belonging to classes. There is evidence of pyxides being made in other materials during this period especially among those of type C. A curious reflection of this trend may be seen in a pyxis, type A, with a lid decorated in relief. The diversity of models being made is also shown by the fact that where two pyxides are painted by the same artist they are sometimes of quite different profiles. A single unifying feature is the contour of the wall which either has a shallow concave curve or approximates a cylinder.

THE KOINE CLASS

1. *Athens 13676a*, from Athens. Pl. 69,2, Fig. 11a.

Base of stem preserved, knob missing. H. 0.116, total H. pres. 0.128, D. at rim 0.09, D. of lid 0.127, H. of foot 0.034.

Lid: egg and dot, wreath of ivy leaves (black), egg and dot. *Lid interior*: dot, circle, band, *bottom*: center damaged, trace of band.

Black moulding, reserved irregular band above frieze; *below*: egg and dot between reserved bands.

Painter of Athens 1585, woman seated with women (mistress and maids) and Nike; ARV, 1360,3.

Ca. 410 B.C.

2. *Athens 1585* (CC. 1561). Pl. 69,1, Fig. 11b.

Lid missing. H. 0.12, D. at rim 0.096, H. of foot 0.035.

Bottom: dot and two concentric circles and outer circle.

Black moulding, reserved irregular line above frieze; *below*: egg and dot.

Painter of Athens 1585, woman seated with women (mistress and maids) and Eros; ARV, 1360,2; EAA, I 871, fig. 1091.

3. *Athens, Ceramicus Museum*, from HS 89. Fig. 11c.

H. 0.144, H. with lid 0.213, D. at rim 0.124, D. of lid 0.179, H. of foot 0.038.

Lid: egg and dot, circumscribed palmettes with raised hearts painted white, black glazed band, maeanders in groups of three (once two) separated by saltire squares. *Lid interior*: dot and circle, wide outer black band between two circles; *bottom*: same. *Side of lid*: egg and dot.

Black band, reserved band above frieze; *below*: reserved band, egg and dot.

Red-figure, Eros and bride, women; Klaus Vierneisel, "Die Ausgrabungen im Kerameikos," AA 1 (1964) 432ff., fig. 24.

Ca. 420 B.C.

4. *London E 780*, from Athens. Pl. 70, Fig. 11d.

Knob missing, H. 0.13, total H. pres. 0.143, D. at rim 0.107, D.

of lid 0.134, H. of foot 0.031.

Lid: debased tongues, myrtle and berry, herringbone.

Black moulding, irregular reserved line above frieze; *below*: debased tongues, between reserved lines on sloping keel.

Painter of Florence 4217, women; ARV, 1223,4; C. Smith, *Catalogue of the Greek and Etruscan Vases in the British Museum*. III, E 780.

5. *Cambridge 168*. Pl. 72,3.

H. 0.125, H. with lid 0.18, D. at rim 0.095, D. of lid 0.124, H. of foot 0.03.

Lid: debased tongues, spirals, chevrons. *Lid interior*: circle and band; *bottom*: dotted circle, band.

Black moulding, reserved band above frieze; *below*: debased tongues between reserved lines.

Painter of Florence 4217, women; ARV, 1223,5; E. A. Gardner, *A Catalogue of the Greek Vases in the Fitzwilliam Museum Cambridge*. 69.

6. *Athens 13028*, from Athens. Pl. 71.

H. 0.115, H. with lid 0.155, D. at rim 0.092, D. of lid 0.122, H. of foot 0.034.

Lid: egg and dot, black band, tongue and line (black) between reserved lines, egg and dot. *Lid interior*: dot, circle, band; *bottom*: same.

Black moulding, irregular reserved band above frieze; *below*: egg and dot.

Red-figure, woman seated to right playing a tympanon, a woman coming from her left holds out a mirror while a woman approaching from her right extends an alabastron, an opened box and scarf in the other hand. Next two women rush to the right looking back over their shoulders, one with mirror and kalathos, the other with a taenia and a basket and taenia.

Ca. 410 B.C.

7. *Athens 1287*. Pl. 69,3.

H. 0.145, H. with lid 0.214, D. at rim 0.117, D. of lid 0.145.

Disk-like knob with horizontal groove along lower edge, crowned by conical member and supported by stem swelling towards apex. Slightly domed lid. *Box*: shallow concave curve to walls with projecting lower keel. Tall foot with three squared notches. *Lid*: egg pattern, panther and swan confronted, swan and panther confronted, lion left, egg and dot. Cf. animal style to lid of Oxford 1934.330 (see footnote 9). *Bottom*: small central circle, circle, band.

Black moulding, reserved band above frieze; *below*: reserved line, egg and dot between black lines.

Red-figure, chain of five women dancing rightward led by a woman playing the double flute. Altar between fourth and fifth woman.

Late 5th-early 4th century B.C.

The vases listed above are clearly dependent in their shape on the tradition of the Penthesilea Workshop II. They are of standard size with a long body whose shallow concave curve varies in degree and in some approaches the cylinder. The tall reserved tripartite foot echoes the contour of the wall and has the characteristic rounded or squared notches. These pyxides might well have been appended to those of the Penthesilea Workshop II except for the formation of certain of the lids which show the influence of those of type C (nos. 1, 4, 6-7). The painters are not connected with the Penthesilea Workshop; the shape has now become common property.

Athens 13676a (no. 1, Pl. 69,2), by the Painter of Athens 1585, is the key piece preserved almost intact but for the crowning knob. The surface of the lid is slightly domed with a ridge articulating the juncture with the outer rim. The lid is decorated with egg and dot borders flanking a graceful black ivy wreath. The ivy pattern is new and unparalleled on lids of type A but an almost exact counterpart may be seen on a fragmentary lid of a miniature pyxis type C from the Athenian Agora (P 13097, Pl. 72,2).¹ Here the ivy leaves are red with stem, tendrils and berries in added clay. The wreath is enframed by narrow bands of egg and dot pattern as on Athens 13676.

The foot profile is distinctive, its concave curve being interrupted by a step below the apex. Athens 1585 and Ceramicus (HS 89) have an identical foot profile. This is a variant on the usual profile of the Penthesilea Workshop occurring earlier on Athens Agora P 24253 (Fig. 5c) by the Veii Painter² and also on Cambridge 4.1943 by the Curtius Painter.³

The shape of Athens 13676a is mirrored by that of Athens 1585 (no. 2, Pl. 69,1 and Fig. 11b), the name-piece of the painter. The lid unfortunately is missing but the measurements as well as the profiles are very close. The egg and dot border below the frieze is identical. It seems certain that the same potter produced both vases.

Somewhat earlier than these is a pyxis in the Ceramicus (no. 3, Fig. 11c) found with a hydria attributed to the early work of the Meidias Painter, a pair of lebetes gamikoi by the Washing Painter, a patterned pyxis type B and other vases in an offering trench dated to the years around 420 B.C.⁴ The concave curve of the walls is more pronounced than in nos. 1 and 2 and resembles more closely that of Louvre LP 2692 (Pl. 42), from the Penthesilea Workshop II. The disk knob on a high slender stem whose base is differentiated from the level of the lid is familiar in a number of examples from the Penthesilea Workshop (Pls. 22 and 26).⁵ The foot profile is like that of nos. 1 and 2. The contour of the side of the lid is unusual and I have yet to find a close parallel among pyxides of types A and C; that of the fragmentary double pyxis, Athens Agora P 16924 (Pl. 75,2) and also the fragmentary pyxis lid, type C, P 96,⁶ are somewhat similar.

London E 780 (no. 4, Pl. 70) and Cambridge 168 (no. 5, Pl. 72,3) are ascribed to the Painter of Florence 4217 who is also known to have decorated a few pyxides of type B.⁷ The lid of the Cambridge pyxis has a disk knob on a tall slender stem which blends into the sloping surface of the lid, characteristics typical of mediocre work of the Penthesilea Workshop. The lid of no. 4 resembles that of no. 1 (Athens 13676a, Pl. 69,2). There was a central knob (now broken away), and then a slightly domed section separated from the outer rim by a ridge—the two latter features borrowed from lids of type C. The contour of the side of the lid does not continue the line of

the wall of the box as in Athens 13676 (Fig. 11a) and as is generally the rule, however, the glazed and reserved areas of both box and lid match in color and the two appear to belong. Not only are the new form and traditional Penthesilean lids contemporary but they may be found side by side in pyxides made in the same workshop and painted by the same artist.

COMPARE

Athens, Agora P 10573, from Athens.

Fig. 7f.

Lid, of which handle missing. H. pres. 0.036, D. 0.123.

Lid: egg and dot, tongue and dot, herringbone.

Black-patterned lid of a red-figured pyxis, type A; P. Corbett, "Attic Pottery of the Later Fifth Century," *Hesperia* 18 (1949) no. 54, pl. 91; *Agora* XII, 384, Deposit B 15:1 dated ca. 425-400 B.C.

The profile of a lid from the Athenian Agora (Fig. 7f) is like that of no. 5. It comes from a well, the great proportion of whose figured wares date in the last quarter of the fifth century. The profile is also similar to lids of Munich 2720 (Fig. 7a) and London E 774 (Fig. 7e), both of the Class of Munich 2720 and attributed to the Drouot Painter. The Agora lid adds additional evidence that lids uninfluenced by those of type C and following the older canon of the Penthesilea Workshop and dependent workshops were still being made in the last quarter of the fifth century.

Athens 13028 (no. 6, Pl. 71) and Athens 1287 (no. 7, Pl. 69,3) retain lids similar in profile to no. 1 (Athens 13676, Pl. 69,2). The base of the stem is formed in two degrees and the surface of the lid convex with a step down to the outer rim. The stem of the knob of no. 6 was once broken but it is certain that the knob belongs.⁸ The heavy knob has a flattened domed upper member separated from the downturned rim of the lower by a reserved horizontal groove, the whole surmounted by a low disk. It seems probable that this is a late fifth century transformation of the

knob type of the New York pyxis by the Penthesilea Painter (Pl. 20,1) which started the canon. The knob of Athens 1287 differs in lightness and in its conical crowning finial. In both the stem swells towards its apex. Athens 1287 forms a link between this series of vases and the single pyxides of type A of the first half of the fourth century.⁹

VARIOUS TALL SINGLETONS

The following pyxides stem from the period ca. 430-420 B.C. They have tall, slender proportions and lids with tall, elaborate knobs. The foot varies. The style of certain painters of the later fifth century has only been recognized on pyxides. This is true of the Painter of Athens 17191 (no. 2), and among others, the Painter of Athens 1585 (ARV, 1360, 1-5) and the Drouot Painter (ARV, 1223, 1-7).

1. *Amsterdam*, Allard Pierson Museum 623, from Athens.

H. 0.121, H. with lid 0.206, D. of lid 0.138, H. of foot 0.018.

Shallow concave curve to wall strengthened at base, lid slopes from center to outer edge, knob: conical member surmounting disk-like form on stem swelling towards its apex. Base of stem raised above level of lid. Ring foot.

Lid: egg with double borders, black band, oblique palmettes.

Side of lid: egg pattern.

Tongues below frieze.

Red-figure, bride (?) and two attendant female figures, five women with musical instruments; CVA, Holland 2, Scheuleer Museum 2, pl. 3, 4-6. Measurements kindly supplied by Miss M. H. Groothand.

2. *Athens* 17191, from Athens.

H. 0.136, H. with lid 0.025, D. at rim 0.126, D. of lid 0.175.

Lid poorly fired; both lid and knob warped. Concave curve to wall much strengthened at base, tripartite foot.

Lid: flat upper surface, knob: conical member surmounting

echinoid-like form on stem whose base is raised above the level of the lid.

Lid: debased tongues (black), black band between reserved lines, vertical circumscribed palmettes alternating with bouquets of leaves, black band between reserved lines, laurel and berry (leaves on outside of stem only). *Interior of lid:* black; *bottom:* dotted circle, circle, outer circle, band. Grafitto.

Laurel and berry below frieze.

Painter of Athens 17191, horseman, with youths and woman; ARV, 1222,1; CVA, Greece 2, Athens 2, pl. 29.

3. Vienna 3719 (ex Blum-Blankenegg).

Half of ring handle restored. H. 0.117, H. with lid 0.187, D. of lid 0.128, H. of foot 0.021.

Wall cylindrical with lower sloping keel echoed by contour of lid flange. Ring handle on support of hourglass formation. Flaring tripartite foot.

Lid: debased tongue and dot, running palmette scroll, slanting connections all parallel forming a Vitruvian wave with palmettes strictly aligned with axis of border. *Side of lid:* groups of maeanders separated by chequer squares, black band.

Black band, reserved line above frieze; *below:* maeanders separated by chequer squares, egg (with double borders) and dot.

Red-figure, women, CVA, Austria 1, Vienna 1, pl. 48, 7-8 and pl. 49, 1-3, L. Curtius, "Pentheus," *Winckelmannsprogramm* 88 (1929) 5, figs. 9-11.

DOUBLES

1. Ferrara T. 27 C VP, from Spina. Pl. 73.

Secondary lid missing. Stem of pyxidion mended to lid in antiquity.

H. 0.153, total H. pres. 0.223, D. at rim 0.129, D. of lid 0.165, H. of foot 0.045, D. at rim of pyxidion 0.06.

Slightly domed lid surmounted by small pyxis, type C, on slender stem. Slightly concave, tripartite foot.

Lid: tongue and dot, black band between reserved lines, vertical, circumscribed palmettes alternating with lotus flowers crowned by tiny palmettes and linked by a scroll, spirals in upper spandrels, egg and dot, inverted. *Side of lid:* laurel. Reserved line above frieze and below then black band and egg and dot. ΔΗΛΟΣ inscribed above seated figure of Delos.

Marlay Painter, Apollo with Artemis, Leto, Delos and Hermes; ARV, 1277,22; *Arte Antica e Moderna* (1966) 173-178, figs. 70-72.

Ca. 430 B.C.

2. Athens, Agora P 13097, fr., from Athens. Pl. 72,2.

D. est. 0.07. Lid of miniature pyxis type C.

Shallow domed lid with narrow lower rim.

Lid: small central clay medallion, egg and dot, reserved ivy leaves, turned alternately outward and inward, stem, tendrils and berries in added clay, narrow egg and dot band. Underside unglazed.

Red-figure, *Agora* XII, 396 Deposit 0 19:4. This pyxis from dumped filling. For ivy pattern cf. lid of Athens 13676a by Painter of Athens 1585 dated ca. 410 B.C.

3. Athens, Agora P 12975, fr., from Athens. Pl. 72,1.

Lid missing, stem broken, H. pres. 0.031, max. D. at rim 0.057, D. 0.071.

Miniature pyxis, type C, which served as the knob of the lid of a pyxis, type A. Inset flange for lid, shallow concave curve to sides, sloping projecting keel at base, underside elaborately moulded.

Laurel wreath on body, debased tongues on lower flange.

Red-figure, Area 0 20.

Second quarter fourth century.

4. Athens, Agora P 16924 fr., from Athens.

Pl. 74,2-74,3, 75,2, Fig. 12a.

Two non-joining fragments of a lid of type A with a miniature pyxis type A serving as a knob. Lid of miniature missing, body about half preserved, stem broken.

Lid: H. pres. 0.037, D. 0.140. *Box:* H. pres. 0.062, D. at rim 0.061.

Inset flange for lid, shallow concave curve to sides with lower, sloping projecting keel.

Lid: six vertical palmettes with a dot on either side of one, interlocking maeanders in groups of five (once six and once three) separated by chequer square. *Box:* two vertical palmettes with white hearts and most of a third. The middle one is flanked by dots; *lower keel:* egg pattern.

Red-figure, *Agora* XII, 384, Deposit A-B 21-22:1 dated ca. 420-390 B.C.

5. *Athens, Agora P 24296*, fr., from Athens. Pl. 75,1.

Fragment of small pyxis type A, which served as knob of a lid of a pyxis type A. Portion of lower wall preserved and projecting lower keel. Underside elaborately moulded around broken stem (D. 0.035). H. pres. 0.036, D. pres. at lower part 0.093.

Heart of palmette on acanthus leaves, interlocking stopped maeanders and chequer square, two black-glaze raised rings. Egg on lower keel.

Patterned; found in *Agora* area, exact provenance unknown.

6. *Brauron 180* fr., from Brauron.

Miniature pyxis, type A, which served as the knob of the lid of a pyxis type A. Preserved: lower portion of sloping wall, projecting lower keel, tall stem (broken below) connected to keel by curved contour.

The evidence for this the most elaborate form of pyxis type A in the later fifth century is very limited. But for an almost intact example from Spina, a few fragments from the Athenian *Agora* and Brauron, one would not have been aware that the type existed prior to the second quarter of the fourth century. Evidently two variants of the type were made, a pyxis type A with a pyxidion of type C serving as a knob and a pyxis type A surmounted by miniature pyxis of the same type. The combination of the two types of pyxides serves as a visual reminder of the contemporaneity of

types A and C and suggests that the potter who made one type, made the other. The classification of the double pyxis is based on that factor alone. The evidence at hand indicates that the main lid was slightly domed as in those of type C and the pyxidion supported on a stem swelling toward its apex. Judging by the numbers preserved the type became more popular in the first half of the fourth century.

Ferrara, T. 27 C VP (no. 1, Pl. 73) has been preserved intact but for the lid of the pyxidion of type C. The principal lid is slightly domed and the pyxis knob is joined to it by a slender stem which swells at the junction. The walls of the box approach the cylindrical and the lower keel is pronounced in its extension. The flaring foot is tripartite. The lid of the pyxidion was undoubtedly slightly domed with a lower rim as in the lids of those of standard size. For a miniature lid of type C see Athens, *Agora P 13097* (no. 2, Pl. 72,2) which is identical with the standard version except that the small central clay medallion is not pierced to receive the usual ring handle. This miniature lid must have belonged either to such a pyxidion or to an independent miniature vase.

The pyxis has been attributed to the Marlay Painter who also decorated pyxides of type C and an additional type A of another model.¹⁰ The vase dates to ca. 430 B.C. and thus provides precious evidence for the production of such elaborate vases sixty years before the Kerch series.¹¹ A "fourth century" type is thus shown to have its origin in the later fifth century.

Athens, *Agora P 12975* (no. 3, Pl. 72,1), is a fragmentary pyxidion of type C from such a double vase. The hastily painted wreath is the usual decoration of such boxes of standard size. The date is difficult to determine and unfortunately the vase does not come from a numbered deposit.¹²

No. 4 (Pls. 74,2-74,3, 75,2) is a fragmentary example of the second variety, a pyxis type A surmounted by a pyxidion of the same type. Of the box only the main lid is preserved whose convex central area, lower rim, and broad two step stem-base as well as its modest diameter of 0.014 show it to be from a pyxis, type A. The stem is broken just above the base. The pyxidion has slightly concave walls and a sloping lower keel from which the contour

slopes downward to join a thick stem. It should be noted that the stem of a double pyxis swells towards its juncture with the pyxis knob. Compare the slender stem of the Ferrara pyxis (no. 1) and also the thicker later fourth century examples Leningrad 970¹³ and Athens 1635 (Pl. 84,2).¹⁴ The lid and pyxidion bear a matching palmette pattern.

Only the lower portion of the wall of a pyxidion of type A (no. 5, Pl. 75,1) is preserved. Two raised glazed rings articulate the junction of the base and projecting lower keel. Groups of stopped interlocking maeanders separated by a chequer square is a pattern border much favored in the last quarter of the fifth century and the beginning of the fourth century.¹⁵

Schefold lists five pyxides, type A, of double format in his Kerch series dating 355-350 B.C.¹⁶ The same two varieties are represented, an A crowned by a pyxidion of type C and an A with a pyxidion of the same type. The lids are domed with the rim at a lower level and the pyxidion supported on a single stem with the exception of Berlin 3373. The boxes are of the tall long-bodied type with a projecting lower keel. Athens 1635 (Pl. 84,2, fig. 12d, H. 0.18, H. with lid 0.27) and Berlin 3373 (H. 0.155 and H. with lid 0.313) are the tallest pyxides of type A recorded. Leningrad 970 with a total preserved height of 0.21 (lid of pyxidion missing) is more moderate and closer to the height of single pyxides of the Kerch series. They are not all of the same class; Copenhagen 479 (Pl. 83,1) is exceptionally small with a H. of 0.077 and H. with lid of 0.126; the box is of squat proportions and the lid not of the usual shallow domed configuration.

Copenhagen Chr. VIII 982 (Pl. 83,2) is yet of a different model. The upper surface of the lid is convex with a lower rim as is usual but the profile of the side differs. Instead of the usual beak (as in Leningrad, Athens or Berlin) a short section of concave contour projects downwards to cover the inset flange of the box. In addition the pyxis knob is not a real miniature receptacle but merely apes the shape of a pyxis type A. Unlike the pyxidion of Athens 1635, Leningrad 970 and Berlin 3373, it does not echo the form of the main box.

The date range of this series seems to extend from about 430 B.C. down to the end of the fifth century or the beginning of the fourth. Then after a considerable lapse in time the series continues from about 370-350 B.C. at which time it disappears.

MINIATURES

1. *Berlin F 2520*, from Attica. Pl. 74,1, Fig. 12b.
Lid missing, H. 0.067, D. at rim 0.047, H. of foot 0.022.
Miniature pyxis with shallow concave curve strengthened at base, tall stand.
Black band, reserved band above frieze; *below*: leaf and dart.
Red-figure, Eros and seated woman, women; CVA, Germany
2. *Berlin 3*, pl. 139, 5-7. Fig. 12c.
Ca. 430-420 B.C.
H. 0.03, H. with lid 0.047, D. at rim 0.037, D. of lid 0.049, H. of foot 0.005.
Miniature pyxis with conical knob on tall stem, lid with central raised area and step down to rim. *Box*: concave with tripartite foot.
Lid: vertical, circumscribed palmettes with leaf above and below in interstices.
Wall decorated with wreath of laurel and berry.
Red-figure, patterned; Richter and Milne, fig. 142.
Ca. 420-410 B.C.
3. *Athens, Agora P 10459*, from Athens. Pl. 75,4, Fig. 7g.
Lid missing, inset flange, slightly concave wall, sloping lower keel. Traces of three openings in foot, i.e. tripartite foot.
H. pres. 0.06, D. at upper flange 0.065.
Black rays on sloping keel below frieze.
Bottom: reserved with a glazed circle.
Compared with the Drouot Group, woman pursued by Eros, woman pursued by Eros; ARV¹, 760; *Hesperia* 18 (1949) 299 and

318. Pl. 85.21 (Corbett); *Agora* XII, 384 Deposit B 15:1 ca. 425-400 B.C.

4. *Athens, Agora P 8441* fr., from Athens. Pl. 75.3.
Lower wall with projecting keel and fragments of tripartite foot preserved. H. pres. 0.04, D. 0.09.

Black line between reserved lines, debased tongue and dot below frieze. Underside reserved with dotted circle and band.

Red-figure, Eros flying right after woman right with fringed patterned scarf. Eros flying right toward draped woman holding patterned fringed scarf to her left (only lower portion of figures preserved). For discussion of subject and patterned fringed scarfs see *Hesperia* 18 (1949) 311-313, no. 7 (lebes gamikos) and note overlap of iconography; *Agora* XII, 384 Deposit B 13:6 ca. 425-400 B.C.

5. *Brauron Museum 450*, from Brauron.

Lid missing, H. 0.07, D. at rim 0.042, H. of foot 0.021.

Inset flange, concave wall, projecting lower keel, tall closed foot.

Red-figure, woman right with two kibotia looking back at Eros, Eros right after woman with kibotia and fillet. A door in the field. For the foot cf. Berlin F 2530 and note also influence from tall-stemmed marble pyxis cf. Boston 38.1399 (*BMFA* 37 [1939] 74-75, figs. 1-2).

4th century B.C.

6. *Brauron Museum 302*, lid fr., from Brauron.

Broken on all sides, 0.054 by 0.02.

Red-figure, woman pouring water from a hydria over crouching nude woman attended by Eros and another figure, *AntK*, Beiheft 1 (1963) no. 52, pl. 13.8. Lid of miniature or pyxidion?

370-350 B.C.

7. *Athens 13676b*, found with Athens 13676a in the foundation of a house opposite Polytechnion, Athens.

H. 0.037, H. with lid 0.05, D. at rim 0.062, D. of lid 0.076, H.

of foot 0.007.

Domed lid with slightly raised ring around center, reserved groove around frieze. Ring foot.

Lid frieze: two female heads right; one female head left.

Scrolls between the heads, egg and dot on rim.

Red-figure, hare vs. feline; hare; swan vs. swan. Miniature pyxis type C. Two concentric marks left on center of lid by metal medallion, now missing. Singleton.

A very small number of true miniature pyxides of type A appear in the last decades of the fifth century. They are a miscellaneous group comparable in size to pyxidion.

Berlin F 2520 (no. 1, Pl. 74.1, Fig. 12b) has an inset flange for the missing lid and a wall of a shallow concave curve strengthened at the base. It is supported by a tall solid stand unparalleled in ceramic examples of standard size.¹⁷ This pyxis is actually smaller than the pyxidion Athens, Agora P 16924 (Pl. 74.2, Fig. 12a), as may be seen by a comparison of the profiles and measurements. The decoration of the Berlin pyxis is the usual scheme in miniature, a frieze with a pattern band below.

No exact parallel for the form of no. 2 (New York 06.1021.154, Fig. 12c) has been preserved among standard size pyxides. The lid has a raised central tondo with a step down to the lower rim; the knob is conical on a relatively tall stem. The lid flange is set slightly inside the line of the concave wall of the box and thus does not complete the curve of the wall in the usual manner. The box is decorated with a wreath of leaves, the customary adornment of a pyxis type C. A small neat band of palmettes encircles the knob. The vertical palmettes are circumscribed with a leaf above and below in the interstices. The same pattern with some difference in detail is sometimes found on lids of type C.¹⁸ The pyxis dates ca. 420-410 B.C.

Athens, Agora P 10459 (no. 3, Pl. 75.4), compared with the Drouot Group, is a fragmentary pyxis with an almost cylindrical wall and boldly projecting lower flange characteristic of pyxides of the later fifth century (cf. the Koine Class, Pls. 69.1-2), and resembles that of the pyxidion P 16924. The pyxis comes from a

well on the southern slopes of the Kolonos Agoraios, which produced a large proportion of red-figured pottery. The pottery is considered to have been thrown in all at one time and must be datable to 425-400 B.C. Peter Corbett believed the pyxis and a lebes gamikos by the Marlay Painter to be considerably earlier (440-430 B.C.), than the bulk of the vases from the well and compared the former to a pyxis P 2283 (Pl. 50,2, Fig. 7d) by the Drouot Painter.¹⁹ A comparison of the profile of this pyxis and others of the Class of Munich 2720 (p. 72, Fig. 7a), shows the wall of no. 3 to be straighter and the lower keel projecting almost at right angles to the wall rather than continuing and completing the curve of the wall. In these characteristics P 10459 appears to be later than any of the pyxides of the Class of Munich 2720 and rightly dated by the context of the well.

If restored with a tall tripartite foot, no. 3 would be about the same size as Munich 2720, the smallest of that class. The box proper is a little larger than the pyxidion P 16924.

Another small pyxis, Athens Agora P 8441 (no. 4, Pl. 75,3) preserves only its lower wall, boldly projecting lower flange and fragments of a tripartite foot. The wall appears to have had a very shallow curve much intensified at the base as in Berlin F 2520 (Fig. 12b). The box seems to have been slightly larger than no. 2 as the diameter at the lower keel measures 0.09 to 0.08 for that example. The pyxis dates late fifth-early fourth century B.C.

In most pyxides type A of double format the pyxidion is supported by a single stem; however it should be noted that in one example, Berlin 3373²⁰, the pyxidion has a tripartite foot. This is one of the latest and most elaborate of the Kerch series of pyxides dated ca. 360-350 B.C. It is also the tallest; the pyxidion itself is sizable.

As it appears that the series of double pyxides of type A began around 430 B.C. it seems necessary to consider whether the fragmentary pyxides no. 3 and 4 could have been pyxidia. There is not sufficient evidence at present to decide this question and therefore it is safer to consider them as independent pyxides. One should bear in mind, however, that this question of pyxidion or no should be raised even when a pyxis is furnished with a tripartite foot.

ODD PYXIDES FROM CA. 430-420 B.C.

1. *Athens 1241* (CC. 1553), from Athens. Pl. 75,5.
H. 0.11, H. with lid 0.185, D. 0.10-0.11.
Lid: eggs, black band, palmettes, partly circumscribed and linked by a running scroll (central petal pierces frame), leaf above and below in interstices.
Reserved line above frieze; *below:* groups of interlocking maeanders separated by a cross, saltire or chequer square.
Red-figure, Apollo and eight Muses, CVA, Greece 2, Athens 2, pl. 18,1, 5-6, pl. 19, 2-4, pl. 20,1.
2. *Athens*, from Aioulou Street. Pl. 76,2.
Lid: tongues, wide black band between reserved lines, running palmette scroll (Dinsmoor type IV B). *Side of lid:* laurel and berry; *interior of lid:* black.
Egg and dot above frieze; *below:* tongues.
The names Thalia, Choro, Terpsichora, Melpomene, Orania, Kleo and Erato are inscribed.
Red-figure. Muses; BCH 86 (1962) 644-645, figs. 2-3, pl. 23; AJA 50 (1946) 119 (Dinsmoor).
3. *Chicago 92.126*, ex Hutchinson.
Knob missing. H. 0.075, total H. pres. 0.089, D. at rim 0.078, D. of lid 0.103, H. of foot 0.012.
Lid: egg and dot, vertical, circumscribed palmettes (eleven petals, once twelve), linked and alternating with lotus flowers, three petal palmette in spandrel, egg and dot.
Black band, reserved band above frieze; *below:* egg between reserved bands and black band.
Red-figure, women.
4. *Würzburg 541*, from Attica. Pl. 76,1.
Upper member of knob and foot missing. H. 0.093, total H. pres. 0.136, D. at rim 0.11-0.114, D. of lid 0.137.
Lid: egg and dot, egg and dart, palmette alternating with lotus flower, egg and dart, egg and dot. *Side of lid:* laurel.

Black band, reserved band above frieze; *below*: egg and dot.

Washing Painter, bride sitting on a couch, with Eros, Aphrodite and a woman who holds a loutrophoros; two Erotes wrestling, with Aphrodite seated and a woman (Peitho?); woman seated playing the harp; ARV, 1133,196; Langlotz, *Griechische Vasen in Würzburg*, pls. 200-1; A. Greifenhagen, *Griechische Erosen* 42-45; *AthMitt* 71 (1956) 205-207; Beil. 115 below and Beil. 116 below. For the subject cf. the lebes gamikos fr. (ARV, 1127, 6 bis).

5. Athens, Agora P 6524, from Athens.

Lid missing. H. 0.112, D. est. 0.135.

Concave wall, inset flange for lid, high ring foot.

Inset flange, keel and resting surface of foot reserved.

Black, Agora XII, 174 and 327 no. 1289, Pl. 43. Deposit E 13:1. 450-425 B.C.

In contrast to the tall slender proportions and tall tripartite foot of pyxides of the Koine Class come a few odd pyxides whose squat proportions, low glazed ring foot and knob type are reminiscent of the mid fifth century Class of Berlin 3308. The diversity of patterns ornamenting lids and boxes is one of the indications that these pyxides do not form a class. The contour of the walls of these pyxides varies from a shallow concave curve to a cylinder and in this they resemble most pyxides, type A, of the period 430-400 B.C.

Athens 1241 (no. 1, Pl. 75,5) is a pyxis of squat proportions with nearly cylindrical walls. The lid and lower keel project slightly beyond the line of the wall. The foot is of ring formation with a diagonal line connecting its apex with the lower keel. The lid sloping steeply from the center towards the outer edge is crowned by a knob formed of a conical member surmounting a disk-like form on a stem swelling towards its apex. The base of the stem is raised above the level of the lid. A comparison with the pyxis London E 773 (Pl. 62) of the Class of Berlin 3308 shows the similarity of proportions and forms composing the whole. Equally striking is the figurative stripping away of excess flesh and the tightening of the contour lines. It should date ca. 430 B.C.

A pyxis from Aioulou Street (no. 2, Pl. 76,2), is known to me only from photographs and a brief report in the *Bulletin de correspondance hellénique*.²¹ The walls are cylindrical with a projecting lower keel. I cannot tell whether there is any articulation between the wall and the keel. The upper surface of the lid is flat; the base of the stem is raised above the level of the lid. The knob is similar in general format to that of no. 1, but differs in detail. It is more delicately and elegantly fashioned. The disk-like form resembles the shallow basin of a fountain with an eminence in the center surmounted by a conical member.²²

A laurel and berry pattern adorns the side of the lid and a tongue pattern the lower flange. In addition a narrow egg and dot band is placed above the frieze. This is an unusual feature, rarely encountered but may also be seen on a pyxis type A by the Eretria Painter in Worcester (Pl. 81,1) and on a fragment from such a pyxis in the manner of the Kleophon Painter (Athens, Agora P 13096).²³

A fine pyxis in Würzburg (no. 4, Pl. 76,1), by the Washing Painter, has been reconstructed from many fragments. It unfortunately suffered further damage during World War II. The contour of the wall forms a very shallow curve strengthened towards the base. The foot is no longer preserved.²⁴ Judging from the squat proportions of the pyxis one would expect the foot to have been a low, glazed ring as in the earlier Class of Berlin 3308 or in this group of odd pieces. Langlotz, however, indicated that the foot was tripartite.²⁵ The side of the lid has been damaged but it is clear that the concave curve of the lid flange once echoed that of the lower flange of the box much as in Athens 1241 and the Aioulou Street pyxis (no. 2). The laurel wreath would have preserved its paired leaves entire. The form of the knob was once similar to that of the Aioulou Street pyxis. The uppermost member is missing but it is evident from the profile (slender stem swelling towards its junction with a disk-like member) and particularly from the upper surface which is formed of a shallow basin with an eminence in the center that the missing crowning member was conical. The base of the stem is raised above the level of the lid.

The squat proportions, profile and measurements of a black

pyxis from the Athenian Agora (no. 5), are close to those of nos. 1 and 4. The shallow concave curve of the wall and black ring foot are analogous to pyxides of this group. It is particularly unfortunate that the lid is missing for without this member it seems hazardous to do more than compare this pyxis with the others. As the black Ceramicus 1462 echoed the Penthesilean canon,²⁶ the Agora black approaches these singletons reflecting the earlier Class of Berlin 3308.

Athens, from Aioulou Street.

Lid: successive concentric bands of pattern, the outermost is laurel. *Side of lid*: groups of interlocking maeanders and chequer square.

Black band, reserved line above frieze; *below*: egg and dot band between reserved bands.

The name of Thetis and four Nereids (Galene, Glauke, Kumothoe and Melite) are inscribed.

Red-figure, wedding of Thetis, *BCH* 86 (1962) 645, fig. 4, pl. 24.

Another pyxis from Aioulou Street²⁷ has a type of its own. The wall is concave and at the base the lower keel projects little. The foot is low and tripartite; two of its sections are so widely separated that one is more conscious of the spaces than of the supports. There is no good parallel for this foot but compare New York 06.1021.119 (Fig. 14b) for a curious foot type with widely separated sections.²⁸ There is a conical knob on a thick stem raised above the level of the lid. This pyxis is a contemporary of the other from Aioulou Street (no. 2) and illustrates the diversity of models of type A from the same period.

London 1920.12-21.1, from Greece. Pl. 49,1, Fig. 13c.

H. 0.125, H. with lid 0.172, D. at rim 0.124, D. of lid 0.176.

Lid: Helios, Selene and Nyx. *Lid interior*: black; *bottom*: dot, circle, outer circle, band.

Moulding, reserved line above frieze; *below*: reserved line, tongues between black bands on projecting keel.

Marlay Painter, wedding, *ARV*¹, 769,1; *ARV*, 1227,23: "The picture on the lid is by a colleague, the Lid Painter"; 1282,1; *JHS* 41 (1921) Pl. 6 and p. 144.

Another experimental pyxis of strong, squat proportions is by the Marlay Painter. The diameter at the rim is almost equal to that of the height. The concave curve of the wall is shallow; there is a strongly projecting lower keel set off from the wall by a ridge. The projection of the lid exceeds that of the lower flange. The black, thrice notched foot has a base moulding in two degrees, the upper higher than the lower (reserved). The formation of this foot is strongly reminiscent of the heavy moulded foot of stemless cups decorated by this painter. Compare the profile of the foot of two stemless cups in Vienna²⁹ and another in Laon.³⁰ The lid is decorated with a frieze as is customary on lids of type C. Cosmic deities also appear on several lids of type C.³¹

DISH-FOOT PYXIDES

1. *Athens* 1587 (CC. 1556). Pl. 77,1, Fig. 13a.
H. 0.108, H. with lid 0.16, D. at rim 0.094, D. of lid 0.134, H. of foot 0.012.

Lid: rays, black band, laurel wreath between reserved lines.

Interior of lid: reserved, reddened; *Bottom*: reserved. *Side of lid*: debased tongues.

Debased tongues below frieze.

The Phiale Painter, women; *ARV*, 1023,143.

2. *Athens* 1588 (CC. 1552), from Attica. Pl. 77,2, Fig. 13b.
H. 0.113, H. with lid 0.175, D. at rim 0.095, D. of lid 0.142, H. of foot 0.027.

Lid: tongue and dot, black band, addorsed palmettes linked by scroll springing from volutes.

Reserved irregular band above frieze; *below*: reserved band; eggs.

The Phiale Painter, youth and woman; woman holding child;

woman spinning, and woman; maid; ARV. 1023,144; Heydemann, *Griechische Vasenbilder*, pl. 8, 5.

3. *Chicago 92.125*. Pl. 77,3.

H. 0.088, H. with lid 0.133, D. at rim 0.077, D. of lid 0.103, H. of foot 0.01.

Lid: debased tongue and dot, black band, laurel. *Side of lid*: debased tongue and dot.

Black band, reserved line above frieze; *below*: debased tongue and dot. Euaion Painter, Boreas and Oreithyia, ARV. 798,147, late.

The profiles of two pyxides by the Phiale Painter (nos. 1 and 2) are closely akin. The shallow concave curve of the wall is much strengthened at the base and the lid extends further than the lower keel. The upper surface of the lid of Athens 1587 (no. 1, Pl. 77,1) is flat in contrast to that of no. 2 (Athens 1588, Pl. 77,2), whose domed contour recalls the outline of lids of type C. Knobs in the form of pomegranates crown the lids.³² Most curious is the form of the foot, whose low convex ring is connected by a curved contour line to the outer edge of the lower keel. A comparable foot type may be found on certain pyxides of type C.³³

Despite the similarity of the profiles of nos. 1 and 2, the choice and placement of pattern bands differs. Tongues ornament the lid flange and lower keel of Athens 1587, while on Athens 1588 the lid flange is merely glazed and the lower keel has an egg and dot border. In addition the lid pattern bands differ. The two pyxides date ca. 430 B.C.

No. 3 (Chicago 92.125, Pl. 77,3), by the Euaion Painter, has a profile almost identical with that of no. 1. In addition the choice and placement of pattern bands are the same. The measurements of no. 3 are closer to those for the Class of Berlin 3308 and it is interesting to compare the latest example of that class, Athens 1586 (Pl. 65,1) also by the Euaion Painter, with this pyxis. The ring foot of Athens 1586 is connected to the lower flange by a sloping line. The foot type of nos. 1-3 appears to be an exaggeration and articulation of features present in Athens 1586 and the key piece

of the Class of Berlin 3308. No. 3 may therefore be seen as a connecting link between the Class of Berlin 3308 and the two pyxides by the Phiale Painter. The Chicago pyxis dates ca. 440 B.C. or slightly thereafter.

TWO PYXIDES OF SQUAT PROPORTIONS AND TALL TRIPARTITE FOOT

1. *New York 40.11.2*, from Greece. Pl. 78.

Upper part of terracotta ring handle restored. H. 0.102, H. with lid 0.142 (as restored). D. of lid 0.116, H. of foot 0.021.

Lid: fragment of maeander pattern, Muses?, groups of maeanders leftwards separated by chequered squares. *Side of lid*: groups of interlocking maeanders separated by chequered squares.

Moulding, line above frieze; *below*: line and band of maeanders and chequered squares.

The names of six Nereids are inscribed.

Painter of London D 14, white ground; Nereids; ARV. 1213,1; AJA 44 (1940) 428-431, figs. 1-3.

2. *London E 774*, from Athens. Pl. 79 and Fig. 14a.

Lid alien. H. 0.118, D. at rim 0.096, H. of foot 0.03.

Four lines alternately black and reserved above frieze; *below*: groups of interlocking maeanders running alternately to right and left separated by chequered squares with a central raised dot.

Bottom: dotted circle and two closely spaced outer circles.

The names Glauke, Thaleia, Kymodoke, Kymothea, Galene, Pontomedeia and Doso are inscribed above the heads of the figures.

Eretria Painter, wedding preparations, ARV. 1250,32; for the alien lid see p. 1223; FR, pl. 57,3; *Paralipomena*, 469.

The wall of New York 40.11.2 forms a simple concave curve barely stressed at the base. At the top of the wall is a plain moulding. The tall tripartite foot is black with a reserved vertical edge; its form is unparalleled among pyxides. The lid projects

slightly beyond the contour of the wall. The upper surface of the lid is flat and is crowned by a ring handle in terracotta (the upper part restored). This handle type may show the influence of the predominant type of the period, the pyxis type C, which was regularly furnished with a ring handle of bronze. In addition the lid was decorated with a figured frieze,³⁴ the usual adornment of lids of type C.

The white ground pyxis, type A, is a rarity and this isolated exemplar appears about twenty years after the earlier examples which were mostly painted by Penthesileans³⁵ in the years ca. 460-450 B.C. It differs from these in having a white ground lid.

The simple concave curve of the wall and the squat proportions of a pyxis in London (Pl. 79 and Fig. 14a), are very like those of the white ground pyxis in New York. The lid once set on it proved to be alien. Judging from the slight projection of the lower flange the lid would have extended little beyond the wall of the box. At this period the projection of a lid usually matches or exceeds the extension of the lower keel of the box. The concave contour of the tall tripartite foot emphasizes the form of the box. The black foot is finely articulated by raised rings in black standing out from reserved bands on either side. The elegance of form is commensurate with the exquisite miniature figure style by the Eretria Painter. The two pyxides date ca. 430-420 B.C.

PYXIDES OF EXTRAVAGANT PROFILE

1. Worcester (Mass.) 1935.148. Pl. 81.1

Knob missing. H. 0.112, total H. pres. 0.119, D. at rim 0.089, D. of lid 0.143, H. of foot 0.035.

Lid: tongue and dot, line and dot on central mouldings, frieze; Erotes with cocks, Erotes with hare, in the field dioros and stone for a game of ephedrimos. For a representation of the game in progress by the Shuvalov Painter: Arias, pl. 204. *Side of lid:* wreath of laurel leaves with white berries.

Moulding decorated with egg and dot above frieze; *below:* stopped interlocking maeanders on projecting keel.

Eretria Painter, mistress and maid; mistress and maid; two maids; ARV, 1250.33; *Worcester Art Museum Annual* 2 (1936-37) 28-31, figs. 1-4. The number in ARV is incorrect.

2. Athens, Agora P 6845 fr., from Athens. Pls. 80.1 and 80.3.

Lid fragment. H. pres. 0.014, D. est. ca. 0.14.

Upper surface of lid flat, step down to lower horizontal rim, articulated by added red.

Frieze: Niobids; flange of lid; olive leaves with white berries.

Red-figure, *AntK* 6 (1963) 23-32, pl. 8, 1-2 (Clairmont). Similarities to the work of the Eretria Painter were noted by Clairmont and confirmed by Beazley.

3. New York 06.1021.119.

Fig. 14b.

H. 0.077, H. with lid 0.12, D. at rim 0.083, D. of lid 0.12, H. of foot 0.016.

Knucklebone handle, lid flanged beneath, box concave with projecting sloping keel, tripartite foot.

Lid: debased tongues on central moulding, then egg and dot, maeanders in groups of three, separated by saltire squares.

Underside of lid: laurel.

Black moulding, groove, black moulding above frieze; *below:* black moulding, laurel on sloping keel.

Red-figure; Richter and Milne, fig. 140.

The Worcester pyxis (no. 1, Pl. 81.1) is one of the most playful and extravagant models of type A. The wall has a sloping contour with a strongly projecting lower keel, whose upper surface is concave with a groove near the outer edge. The lid projects equally far beyond the line of the wall. The most prominent feature of the pyxis is these two "beaks" enframing the line of the wall. The tall foot is tripartite and of a concave contour quite unrelated to the profile of the box. The upper surface of the lid is flat with a series of low mouldings at the center to support a knob, now missing. Near the outer edge is a groove. Laurel and white berry adorn the flange of the lid.

A fragmentary lid from the Athenian Agora (no. 2, Pls. 80.1 and

80,3) is extraordinarily akin to that of Worcester in profile, size and ornamentation. It projected far beyond the wall of the now missing box and the flange is decorated with olive leaves and white berries. There is a frieze of figures on the flat upper surface.

The diameter of the lid is estimated at ca. 0.14 to 0.143 for the Worcester lid. The projection of the Agora lid appears to have been even more extensive than that of Worcester as the overhanging section measures 0.023 to 0.019 for Worcester.

The profile of no. 3 (New York 06.1021.119, Fig. 14b) is more extravagant than any other. The wall has a concave curve separated from a sloping keel at the base by a moulding. The lid projects far beyond the line of the wall and even beyond the lower keel. Like no. 1 the upper surface of the lid is flat with a wide low moulding at the center which here forms a foundation for a knob in the form of a knucklebone. The flange of the lid does not curve downward to join the line of the wall as in no. 1 but forms an abrupt angle. The low tripartite foot protrudes widely beneath the slope of the lower keel of the box. The lid construction differs from the usual in that there is no inset flange at the top of the wall of the pyxis. Instead the lid is flanged beneath and this flange fits down within the body of the vase.

The lack of a harmonious relationship between the individual parts and the whole is somewhat disturbing. The date should be in the last quarter of the fifth century. For a similar cross-girt chiton cf. that of a woman on a red-figured squat lekythos.³⁶ The majority of red-figured ware from the well from which it comes dates from 425-400 B.C. Another exemplar dated ca. 420-410 B.C. comes from the Pnyx.³⁷

The Worcester pyxis (Pl. 81,1), by the Eretria Painter, dates ca. 430 B.C. and a comparison of its profile with that of the contemporary London E 774 (Pl. 79), by the same miniaturist, provokes astonishment. Rather than simply considering them different odd pyxides, should one not rather regard them as different trial pieces from a period of chaotic experimentation?

VARIOUS SMALL HYBRIDS

1. *Paris, Louvre CA 1443*, from Eretria. Pl. 81,2 and Fig. 15c.
H. 0.073, H. with lid 0.08, D. at rim 0.082, D. of lid 0.106, H. of foot 0.009.

Inset flange for lid, slight concave curve to wall, reserved moulding at base. Central tondo of lid: representation in relief of a Nereid, holding a greave, on a sea horse. Reserved, echinoid contour to lid flange. Ring foot.

Painter of Athens 1585, woman seated and women; ARV. 1360,1.

"The style of the relief has nothing to do with that of the picture." P. Jacobsthal, *Die melischen Reliefs*, 184, figs. 55-56. The number in ARV is incorrect.

2. *New York 06.1021.123*, from Attica. Pl. 82,1, Fig. 15b.
H. 0.063, H. with lid 0.102, D. at rim 0.076, D. of lid 0.093.

Inset flange for lid, slight concave curve to wall, convex base moulding separated from wall by a groove. Lid slopes from center to rounded convex lid flange. Asymmetrical knob.

Lid: rays and dots, black band, egg and dot.

Reserved line above and below frieze.

Red-figure, Nike running rightwards, woman right, Eros right and woman running to the left but looking back. In the field, columns; Richter and Milne, fig. 138.

3. *Bowdoin 30.3*. Pl. 80,2, Fig. 15a.
H. 0.083, H. with lid 0.123, D. at rim 0.089-0.091, D. of lid 0.105, H. of foot 0.003.

Inset flange for lid, wall nearly cylindrical, convex base moulding separated from the wall by a groove, ring foot. Lid slopes from the center to the rounded convex lid flange. Squat conical knob.

Lid: lion and boar, boar and hedgehog, both pairs confronted, black band, egg and dot.

Near the Drouot Painter, Erotes and women, ARV. 1223,4; *Paralipomena*, 466.

The vases listed above have certain characteristics of pyxides of type A combined with some of type D.

No. 1 (Louvre CA 1443, Pl. 81.2) shows the connection with the pyxis type D³⁸ (Pl. 82.2) most clearly. The lid of the type D pyxis is flat with a central tondo surrounded by a groove and a down-turned edge. There is no knob. The moulded face of the lid complements a moulding at the base of the slightly concave or cylindrical wall. The lid of the Louvre pyxis has a raised central tondo decorated with a Nereid on a hippocamp in relief.³⁹ The tondo of the lid of a pyxis type D usually is ornamented with a figure, object, head or animal. The Nereid relief, however, is a much more fluid and elaborate composition than any found on a pyxis type D and clearly derives from another source. A lid with a tondo composition is otherwise unknown on a pyxis type A but the format is typical for the pyxis, type D.⁴⁰ In addition the moulded face of the lid complements the base moulding. The foot type and size differ. The figured frieze is by the Painter of Athens 1585 who also decorated two pyxides, type A, of the Koine Class, Athens 1585 (Pl. 69.1), and Athens 13676a (Pl. 69.2). The great diversity in shapes is typical of products made at this time. The Louvre pyxis dates ca. 410 B.C.

A pyxis in New York (no. 2, Pl. 82.1), Fig. 15b) also is a hybrid. The wall is slightly concave and the low, ring foot has a moulded outer face. The convex down-turned edge of the lid corresponds to the base moulding. Thus far the body is constructed much as in a pyxis type D. The lid, however, slopes from the center outwards and is furnished with a knob. The decoration in successive concentric pattern bands also is usual for the pyxis of type A.

Quite similar to no. 2 is a pyxis at Bowdoin College (no. 3, Pl. 80.2). The convex down-turned edge of the lid corresponds to the contour of the base moulding and the two enframe the nearly cylindrical wall of the box. The ring foot, however, is set well under the body of the pyxis and bears no relation to the foot of a pyxis type D. The pyxis is by an artist near the Drouot Painter and dates ca. 430 B.C. A schematic rendering of folds of the himation draped over the shoulder and arm of a woman running is comparable to the more skillful rendering of such elements on a

woman standing holding a mirror on a pyxis by the Eretria Painter (Pl. 81.1), dated ca. 430 B.C. Note also the tall slender proportions of the Erotes on the Bowdoin pyxis and the Worcester lid.⁴¹

The sole decoration of a pyxis type D is placed in the lid tondo. The wall is simply glazed.⁴² In contrast, it is the wall of the pyxis, type A, which bears the primary decoration in the form of a figured frieze and the three hybrids discussed above follow the rule.

NOTES: CHAPTER V

1. *Agora* XII. 396 Deposit 0 19:4 Well-use filling: last quarter fifth century; dumped filling although for the most part consistently of the same period, apparently not deposited before the 2nd century B.C. P 13097 is from the dumped filling.
2. See p. 51 of text.
3. See p. 63 of text.
4. Klaus Vierneisel, "Die Ausgrabungen im Kerameikos," *AA* 1 (1964) 432, figs. 24-25.
5. It should be noted that although the profiles of these are similar, in section they differ in detail, the central portion within the crowning ridge of the knob being hollowed out in the case of the Ceramicus pyxis.
6. Lucy Talcott and others, *Small Objects from the Pryx: II, Hesperia: Supplement X* (Princeton 1956) no. 139, p. 35 and fig. 1. There dated late fifth century.
7. *ARV*. 1222, 1-3.
8. Miss Philippaki undertook to unglue the parts of the join. The join is all right, the glaze is the same. The knob belongs to the lid and it appears that no part of the stem is missing. I am much indebted to Miss Philippaki for reexamining this feature.
9. Karl Schefold, *Untersuchungen zu den Kertscher Vasen* (Berlin 1934) 59-60, nos. 582 (?), 586 and 588a. To the list of simple, single pyxides of type A should be added the following examples: Athens 1324 (CC. 1966) H. 0.146, H. with lid 0.245; Athens 1325 (CC. 1963), H. 0.134, H. with lid 0.22 (measurements supplied by Miss Philippaki); Athens 1326 (CC. 1964) H. 0.13, H. with lid 0.20; Athens, *Agora* P 26167, lid only D. 0.146 (*Agora* XII. 177.328 no. 1305, pl. 43); Berlin 1963.16, H. 0.167, H. with lid 0.26; Oxford 1934.330, lid only, D. 0.118. The salient characteristics are: lid under influence of pyxis, type C (domed with rim at lower level); box slightly concave with projecting lower flange; tall narrow proportions, i.e., H. with lid greater than that recorded for most later fifth century examples; knob: conical member surmounting disk-like form on stem swelling towards its apex. The lids of Göttingen (Schefold no. 583), Würzburg H 5333 (*AntK* 15 [1972] 20, pl. 5) and Private Collection (*Corolla Ludvig Curtius*, 148-150, pls. 52-53) are missing. The black glaze lid of the latter is alien. It should date ca. 440-420 B.C. and clearly does not belong to the pyxis. The boldly extended lower keel of the box requires a strongly projecting lid as in Toronto 919.5.32 (Pl. 84.1) and also greater height to the knob. There seem to be no certain criteria by which to judge whether these three lidless pyxides were of single or double form. For discussion of the pyxis of double type see p. 116ff of text.
10. *ARV*. 1277, 22-25.
11. Schefold, *Untersuchungen*, 59, no. 583, provides a fourth century example of a double pyxis, type A, with a pyxidion of type C. The lid of the pyxidion is of bronze (CVA, Denmark 4, Copenhagen 4, pl. 163, 5a-b).
12. The context suggests a date in the second quarter of the fourth century.
13. Schefold, *Untersuchungen*, 59, no. 584 (pp. 74, 76, 80, there dated 370-360 B.C.); *ARV*. 1503 bottom; *Material po Arkheologii Rossii* 35, p. 85, pl. 9.
14. Schefold, *Untersuchungen*, 59, no. 580 (p. 76, there dated 370-360 B.C.); *ArchEph* (1902) pls. 5-6. Berlin 3373, Schefold, no. 581, pl. 17.2 (pp. 75, 96 and 97

- and there dated 360-350 B.C.) shows a pyxidion of a different type, supported by a tripartite foot and so is of a form identical to the main box. The knob of the pyxidion is similar in form to those of the single pyxides of the Kerch series.
15. Peter E. Corbett, "Attic Pottery of the Later Fifth Century," *Hesperia* 18 (1949) 299, pls. 73.1; 76.2; 77.3; 82.12; Talcott and others, *Small Objects from the Pryx: II, Hesperia: Supplement X*, pls. 4.29; 9.118; 13.158 (second quarter of fourth century); Arias and Hirmer, pls. 204, 205, 216.
 16. Schefold, *Untersuchungen*, 59, no. 580, 581, 583a, 583b and 584. Unfortunately, I do not have sufficient information to know the form of no. 584a. As may be seen by a comparison with the list of single pyxides of type A of the Kerch series (see above n. 9) the latter appear to be slightly more numerous in contradiction to Schefold's indication.
 17. There is a class of tall-stemmed, elaborately profiled, marble pyxides few of which are published. The diameter of the concave pyxis is wider at the top than at the base and has an ornamental ring at the top and a flaring base supported by three low feet. It has a flaring round rim, the parallel edges forming a groove. The lid is ornamented by a tall knob. Examples are Boston 38.1399 (*BMFA* 37 [1939] 74-75, figs. 1 and 2; Brauron, from Brauron (*BCH* 87 [1963] 708, fig. 14); London 1906.310-21 and Baltimore, Walters Gallery 41.2 (K. Shephard, *The Fish-tailed Monster in Greek and Etruscan Art*, 40). Unfortunately there is no illustration of the shape. Beazley considered the drawing not ancient.
- Representations of tall-stemmed marble pyxides are sometimes found on vases. Such a pyxis is placed on a small chest figured on London E 774 by the Eretria Painter (*FR*, pl. 57.3). The diameter of the concave vase is wider at the top than at the base and it has a tall stem. Another less elaborate pyxis is held by a woman figured on a hydria in the manner of the Shuvalov Painter (*ARV*, 1211, 3; CVA, Great Britain 8, British Museum 6, pl. 88.8). The concave pyxis is wider at the top than at the base and is supported on a tall stem with some indication of a horizontal division (the ornamental ring?). The knob is also tall. The date of these two representations is ca. 430 B.C. Earlier than these is a representation of a tomb scene with offerings of lekythoi, an oinochoe and a pyxis on the steps of a stele on a white ground lekythos, Berlin 3262 by the Sabouroff Painter (A. Greifenhagen, *Antike Kunstwerke*, pl. 74; Richter and Milne, 18). The upper diameter of the pyxis is larger than the lower; the knob and stem are tall. Add a representation on a lebes gamikos, New York 06.1021.299 (*ARV*, 1103.5; Sambon, *Canessa*, 68).
18. Boston 04.18 by Aison (*ARV*, 1177, 48; *FR* III.99); Louvre CA 1589, only lid preserved, patterned, unattributed; London E 782, manner of the Meidias Painter (*ARV*, 1328.97; T. Panofka, *Antiques du Cabinet du Comte de Pourtales-Gorgier* [Paris 1834] pl. 33.3-4; Oxford 551, manner of the Meidias Painter (*ARV*, 1328.98; CVA, Great Britain 3, Oxford 1, pl. 46.7). The palmette pattern is fashioned exactly as on the New York pyxis. A difference in detail may be noted on the other examples; small volutes bracket every other palmette of the pattern. A small neat pattern band of vertical circumscribed palmettes may also sometimes be found above the picture on choes by the Eretria Painter (*ARV*, 1249.12, 14.20); the Meidias Painter (*ARV*, 1313.11, 13) and the Shuvalov Painter (*ARV*, 1208, 35-36). It also occurs on squat lekythoi by the Eretria Painter (*ARV*, 1248.4), the Meidias Painter (*ARV*, 1314.16); manner of the Meidias Painter (*ARV*, 1324, 45, 47, 60, 62 and 66); Aison (*ARV*, 1174, 6-7).

19. *Hesperia* 18 (1949) 299-300 and 318, no. 21, pl. 85 (Corbett).
20. Schefold *Untersuchungen*, 59, no. 581, pl. 16, 17, 2.
21. *BCH* 86 (1962) 644-645, figs. 2-3, pl. 23.
22. The upper surface of the knob of Athens 1241 is similarly formed. See the photograph, *CVA*, Greece 2, Athens 2, pl. 20,1.
23. *ARV*, 1150,28. Three fragments from the almost cylindrical wall of a pyxis type A are preserved. The largest includes the flange for the lid and below it a band of egg and dot between reserved lines and part of the frieze.
24. Dr. Guntram Beckel kindly examined the pyxis and noted in a letter Nov. 10, 1969 with regard to the missing foot that it was not possible to tell from the remaining surface whether the foot had once been subdivided. Dr. Beckel further observed that the upper member of the knob was missing.
25. Langlotz, *Griechische Vasen in Würzburg*, no. 541, pls. 200-201.
26. See above p. 87.
27. I know this pyxis only from photographs and a short account in *BCH* (1962) 645, fig. 4 and pl. 24.
28. Richter and Milne, fig. 140.
29. *ARV*, 1278,36,38; *CVA*, Austria 1, Vienna 1, pl. 24,4,8.
30. *ARV*, 1279, 51 bis.; *CVA*, France 20, Laon 1, pl. 51,1.
31. Berlin F 2519 (*CVA*, Germany 22, Berlin 3, pl. 138,4), London E 776 (Cecil H. Smith, *Catalogue of the Greek and Etruscan Vases in the British Museum*, III, 368-369; Athens 17983 (*ARV*, 1282,2); Athens, Serpieri Collection (ex Vlasto).
32. Paul Jacobsthal, *Greek Pins* (Oxford 1956) 196: list of vases with pomegranate knobs.
33. Adophseck 65 (*CVA*, Germany 11, Adophseck 1, pl. 42,1 and 3 there dated 375-350 B.C.); Athens 1243 by the painter of that name (*ARV*, 1319,2); Athens 1369; Athens, Agora P 23910, plain *Agora* XII, 327 no. 1301, pl. 43, fig. 11, there dated 400-390 B.C.); Dresden 385 (Pl. 89,3); Manner of the Meidias Painter (*ARV*, 1328,94); London E 776 (Pl. 90,1); London E 782 (Pl. 88,2), manner of the Meidias Painter (*ARV*, 1328,97). It should be noted however that with the exception of Dresden 385 the curved contour line connecting the ring foot with the lower flange stops at its inner rather than its outer edge. In addition these examples are later, ranging in date from ca. 410 to 375-350 B.C.
34. Other lids of pyxides type A are also decorated with figural friezes: Worcester 1935.148 by the Eretria Painter (*ARV*, 1250,33; *Worcester Art Museum Annual* 2 (1936-1937) 28-31, fig. 5; Athens, Agora P 6845, fragmentary lid (Pl. 80,1,3, *AntK* 6 (1963) 25, pl. 8,1-2); London 1920.12-21.1, by the Marlay Painter, the lid by the Lid Painter (*ARV*, 1282,1) *EAA*, II, 804). These examples stem from the period of the greatest popularity of the pyxis, type C (ca. 430-400 B.C.). For earlier examples: Berlin 4043 by the Amphitrite Painter (*ARV*, 833,47; *CVA*, Germany 22, Berlin 3, pl. 137, 4); Berlin 2517, lid of pyxis of special shape by Painter of Bologna 417 (*ARV*, 917,205; *CVA*, Berlin 3, pl. 137,6).
35. White ground pyxides of type A: New York 07.286.36 by the Penthesilea Painter (*ARV*, 890,173); Ancona 3130 and Athens, Serpieri (ex Vlasto), by the Splanchnopt Painter (*ARV*, 899, 144-145); Berlin 2261 by the Veii Painter (*ARV*, 906,116); Athens 2188, Oxford 1929.754, fr., Boston 65.1166, Toledo 63.29 and Athens, Goulandri by the Painter of London D 12 (*ARV*, 963,94,95 and 1675,94 bis and 94 ter; *Paralipomena*, 434; add Brauron 58 fr., from Brauron); Lucerne Market (*Ar*

- Antiqua*, Auktion V, 7 Nov. 1964, no. 134, pl. 37); Baltimore, Walters Art Gallery 48.2019 by the Sotheby Painter (*ARV*, 774,1); Louvre MNB 1286 by the Sotheby Painter (*ARV*, 775); Boston 98.887 by the Hesiod Painter (*ARV*, 774,1); Brauron from Myrrhinous (*BCH* 85 [1961] 631, fig. 10). There are two of type B: London D 12, the name-piece of the artist (*ARV*, 963,96); and London D 11 by the Splanchnopt Painter (*ARV*, 899,146); one of type C: Mississippi (ex Robinson), by the Sotheby Painter (*ARV*, 775,2); a fragmentary pyxis lid; Brauron, unattributed (*AntK*, supplement 1 [1963] no. 53, pl. 14,6). Probably type A.
36. *Hesperia* 18 (1949) 299,313, no. 10, pl. 81.
 37. Talcott and others, *Small Objects from the Pnyx*: II, *Hesperia*: Supplement X, 24, no. 72, pl. 7.
 38. *Agora* XII, 177-178, pl. 43, fig. 11 and references given there. An excellent account is given of the development of the shape of the pyxis, type D; Richter and Milne, figs. 143-145.
 39. Paul Jacobsthal, *Die melischen Reliefs* (Berlin 1931) 183, "das Deckelrelief gibt eine Vorstellung von einer Silberarbeit im Stil der Nikebalustrade."
 40. The top of the lid of certain pyxides of type B has a female head in profile in the circular field: *Hesperia* 20 (1951) 211, no. 2 and pl. 72,7; *Agora* XII, 174-175 and footnote 13. Note also the Group of the Athena-head pyxides (*ARV*, 1224, 1-3).
 41. *Worcester Art Museum Annual* 2 (1936-1937) 31, fig. 5.
 42. A pyxis type D in the manner of the Meidias Painter is the only exception: *ARV*, 1328,99; Richter and Hall, no. 161, pls. 159 and 178; *Paralipomena*, 479.

CHAPTER VI

The Pyxis Type C

The proportions of the pyxis type C form a contrast to those of type A. The pyxis type C is low and broad. The diameter of the lid is usually more than twice that of the height. The wall is concave or cylindrical, the low foot of a ring formation or variant thereof. A low tripartite foot is exceptional. The lid is domed and regularly furnished with a bronze disk and ring handle set at the center.¹

The pyxis type C is primarily a figured type; few examples are known in black or plain.² The lid forms the greatest area so it is natural that the figured frieze of the type A pyxis is moved from the wall to the lid. The wall is merely decorated with a wreath of leaves or left black. When exceptionally the wall as well as the lid is decorated the effect is overly ornate.

The concave curve of the wall and the continuance and completion of this curve by the side of the lid in examples of ca. 430 B.C. implies a dependency on type A. The fact that the type C appears long after the pyxis type A has been established, is also suggestive of this derivation. A certain number of artists are known to have decorated pyxides of type A and C, the Marlay Painter, Lid Painter, the Sotheby Painter, Painter of London E 777 and the Painter of Athens 1585.

There is a change however in the pattern of production. Pyxides of type A, numerically speaking, are decorated by cup painters.

The greatest number of identified artists of pyxides of type C are from the circle of the Meidias Painter. The repertory of shapes decorated include the hydria, lekanis, squat lekythos, lebes gamikos and loutrophoros.

Type C is a latecomer. Numbers do not appear until about 430 B.C. but then the type is prevalent until about 390 B.C. After this there are fewer examples and production stops around 350 B.C. That this type was made before 430 B.C. is clear from two examples, London 1907.5-19.1³ dating 450-440 B.C. and a white ground example in Mississippi by the Sotheby Painter of ca. 460-450 B.C.

It is also evident that a closely related type was made contemporaneously in materials other than clay. Luxurious marble examples are known from Brauron.⁴ The profile of glass pyxides and especially of their lids shows their affinity with clay pyxides of type C.⁵ There are also parallels in wood.⁶

PRECURSORS

London 1907.5-19.1.

Pl. 85.3.

Bronze handle missing, H. 0.044, H. with lid 0.073, D. at rim 0.133, D. of lid 0.162, H. of foot 0.005.

Lid domed with lightly raised ring around the center, rim slightly convex offset by a ridge. Wall of concave curve exaggerated at the base, ring foot.

Lid: frieze between irregular reserved lines; *rim:* herringbone.

Wall: laurel pattern.

Red-figure, women; *JHS* 41 (1921) 145, pl. 3; *Agora* XII, 176, no. 20.

450-440 B.C.

The London pyxis comprises an individual combination of features. Taken by themselves the single features are not unusual; a concave wall strengthened at the base is combined with a dish foot. The domed lid has a projecting rim.

The contour of the wall owes to the pyxis of type A and may be

seen in the A-C Class. The foot type however is characteristic of the Class of Athens 1243. The profile of the lid is not exactly duplicated in any class.

The style of the lid frieze indicates a date around 450 B.C.; details of shape seem to give a slightly later date. The concave curve of the vase and debased laurel pattern are characteristic of the second generation of the Penthesilea Workshop commencing around 440 B.C. cf. Louvre CA 636 and LP 2692 (Pls. 41.2 and 42). The type of foot may also be found in type A in the Dish-foot Class of about 440 B.C.

Mississippi P 244 (ex Robinson), from Greece.

Pl. 85.1.

H. 0.036, H. with lid 0.055, D. at rim 0.094, D. of lid 0.145, H. of foot 0.004.

High domed lid separated from the wide flat rim by a black moulding. Underside of rim slightly convex. Wall concave with projecting lower flange at base separated by a groove.

Lid: frieze, adorsed palmettes linked by volutes. Underside of lid flange: leaves and berries. *Interior of lid:* dotted circle and two broad black circular bands within narrow bands; *bottom:* same. *Wall:* black; *lower flange:* olive leaves and berries.

The Sotheby Painter, white ground, fig. 1; *ARV.* 775.2; *CVA.* U.S.A. 4, The Robinson Collection 1, pl. 47.2 (the bronze handle is said to be modern).

Ca. 460-450 B.C.

The Mississippi pyxis gives the earliest reference to the corresponding shape of marble pyxis. The base is flat (without foot) as in many marble examples but rarely in clay. It may well be an adaptation of a marble pyxis such as Boston 81.352.⁷ The fact that such marble pyxides existed at this time is corroborated by the context of a Spina grave group⁸ and a representation of such a marble pyxis on the Ludovisi Throne (Pl. 85.2).⁹

THE A-C CLASS

1. *Athens 17983.*

Pl. 87,1, Fig. 16d.

H. 0.05, H. with lid 0.07, D. at rim 0.145, D. of lid 0.181, H. of foot 0.008.

Bronze ring handle preserved. Lid domed with two lightly raised rings around center, step down to rim articulated by a ridge. Concave curve of wall exaggerated at base, ring foot.

Lid: egg and dart, frieze between reserved lines, laurel.

Wall: black.

The Lid Painter, Helios, Selene and Nyx; ARV, 1282, 2.

Ca. 430 B.C.

2. *Athens 1597, from Athens.*

Pls. 86,1, 87,2.

H. 0.05, H. with lid 0.071, D. at rim 0.17, D. of lid 0.195, H. of foot 0.007.

Ring handle missing. Lid domed with lightly raised ring around the center, step down to rim. Concave curve of wall exaggerated at base, ring foot variant.

Lid: debased tongues, black band, frieze between reserved lines, black band, debased tongues. Graffito on underside of lid.

Wall: black; *bottom:* area within the ring foot reserved with four circles.

Red-figure, seated youth with Eros and Nike, two women. In the field, column, kalathoi, wreaths and a fillet, also plants.

Last quarter fifth century.

3. *Athens, Agora P 15572.*

Pls. 86,2 and 87,4.

Lid missing and about half the body. H. 0.05, D. at rim est. ca. 0.125.

Inset flange for lid, concave curve to wall exaggerated at base, ring foot.

Wall: black; *bottom:* reserved with two (perhaps three) circles and outer wide glazed band.

Agora XII, pp. 176 and 327, no. 1300, pl. 43, fig. 11. There dated ca. 400 B.C. Deposit H 19:1.

4. *Athens, Ceramicus 1519.*

Fig. 16f.

Ring handle missing, broken in many pieces and mended, some chips missing. H. 0.038, H. with lid 0.53, D. at rim 0.113, D. of lid 0.14, H. of foot 0.003.

Lid domed with two raised rings at center; ridge articulates junction with sloping rim which is grooved at its outer edge. Concave curve to wall strengthened at base. Curved contour line connects ring foot with lower flange. Lid and wall black. *Bottom:* three raised rings. Egg-shell.

Black, Leimbau A.

End of the fifth century B.C.

5. *Berlin F 2519, from Athens.*

Pls. 86,3, 87,3, Fig. 16a.

H. 0.038, H. with lid 0.06, D. at rim 0.14, D. of lid 0.171.

Ring handle preserved. Lid domed with two lightly raised rings around the center, step down to sloping rim. Rim grooved on either side. Concave curve to wall exaggerated at base, ring foot.

Lid: debased tongues, black band, frieze between reserved lines, black ridge, debased tongues.

Wall: black; *bottom:* series of concentric circles and wide black bands.

Red-figure, Helios, Selene and Nyx; CVA, Germany 22, Berlin 3, pl. 138, 2-4. For the subject cf. Athens 17983 (no. 1); Athens, Serpieri (ex Vlasto); London 1920.12-21.1 (JHS 41 [1921] pl. 6); London E 776 and Oxford 1914.11 (CVA, Great Britain 3, Oxford 1, pl. 50, 19 Boeotian red-figure fr. of a pyxis lid).

Ca. 430 B.C.

6. *New York 06.1021.120, said to be from Attica.*

Bronze ring handle preserved. H. 0.06, H. with lid 0.076, D. at rim 0.127, D. of lid 0.165, H. of foot 0.009.

Lid, domed with step down to slightly sloping rim. Lightly raised ring around center. Concave curve of wall strengthened at base, ring foot.

Lid: debased tongue and dot, frieze between reserved lines; rim: debased tongues.

Wall: laurel pattern between reserved lines, base line reserved.

Bottom: dotted circle and two circles. All reserved portions reddened.

Grafitto on underside of lid and box match.

Red-figure, Eros presenting swan to woman and woman; Eros flying right after Nike, seated woman enframed by vertical bands of leaf and berry pattern; Richter and Milne, fig. 136; J. Noble, *The Techniques of Painted Attic Pottery*, 26, and note 93, fig. 161.

Last quarter fifth century B.C.

The preceding pyxides have been loosely grouped together on the basis of certain common characteristics. The wall forms a concave curve much strengthened at the base. The side of the lid continues and completes the curve, a characteristic borrowed from the pyxis of type A. The lid carries the frieze as is canonical for type C and in this class the wall is usually black. The proportion of height to the diameter of the lid varies and also the organization of the lid decoration. These pyxides date from ca. 430-400 B.C.

The profile of Athens 17983 (no. 1, Pl. 87,1) is similar to that of no. 2 (Athens 1597, Pl. 86,1); in both one may observe the concave curve of the wall exaggerated at the base. The side of the lid completes the curve of the box. The main piece (no. 1) is intact. The foot type differs.

The contour of the wall of no. 3 (Athens, Agora P 15572, Pl. 86,2) is similar though the curve is less accentuated at the base. It is probable that the missing lid was decorated, as Talcott and Sparkes noted, for black examples are rare.

The pyxis from the Ceramicus (no. 4) is the only completely black example of type C which retains its lid. It is very finely articulated. The lid is convex with two lightly raised rings around the center such as would usually border a central pattern band as on Berlin (no. 5, Fig. 16a). The wall of the Ceramicus pyxis forms a concave curve accentuated at the base and the side of the lid completes the curve of the wall. The underside has three ridges. Greater care went into the potting of this black example than may

be seen in the majority of red-figure pyxides of type C.

No. 5 (Berlin F 2519, Pl. 86,3, Fig. 16a) like no. 1 is intact. The wall is of a concave curve much strengthened at the base and it has the usual ring foot. The contour of the side of the lid differs from no. 1 and 2 in that it does not complete the curve of the wall but projects horizontally. In this feature it comes closer to the characteristic side profile of the pyxis type C (cf. the lid of Athens 1243, Fig. 17a, or for a later fourth century example that of Munich 2725, Fig. 19b). The underside of no. 5 (Pl. 87,3) is most elaborately moulded and decorated. A sequence of concentric circles and ever wider black bands covers the entire area. A black raised ring and the ring foot itself are incorporated in the design.

In contrast the decoration of the underside of Athens 1597 (no. 2, Pl. 87,2) is simple. The area within the ring foot is reserved with three concentric circles. The area without the ring foot is glazed and moulded. The decoration of Athens, Agora P 15572 (no. 3, Pl. 87,4), is slightly more elaborate; two (perhaps three) circles are enframed by a wide black concentric band. The area without the ring foot is black and moulded. The underside of Copenhagen 5380 shows the most elaborate sequence of concentric mouldings.

No. 6 (New York 06.1021.120), like the Berlin pyxis and no. 1 retains its original bronze disk and ring handle. The concave curve of the wall is strengthened at the base and it has the usual ring foot. It differs, however, in a number of respects from the others of the class. It is taller in proportion to its width. In addition while the side of the lid is curved it lies within the contour line of the wall so that there is an interruption or jog in the continuance and completion of the concave curve of the wall. Finally the wall is embellished with a wreath of leaves, which is canonical for type C in general but odd for this class.

COMPARE

Copenhagen 5380, from Athens.

Pl. 86,4.

H. 0.03, H. with lid 0.063, D. at rim 0.119, D. of lid 0.157.

Lid domed, with central knob handle and lower rim, grooved at

CLASS OF ATHENS 1243

1. *Athens 1243* (CC. 1960). Pl. 88,1, Fig. 17a.

H. 0.062, H. with lid 0.08, D. at rim 0.121, D. of lid 0.156, H. of foot 0.009.

Domed lid with lightly raised ring around the center, step down to horizontal rim. Slight concave curve to wall with sloping keel, ring foot.

Lid: frieze between reserved lines, reserved ridge, egg and dot (inverted).

Wall: wreath of olive leaves, inverted egg and dot on lower keel.

Bottom: dotted circle, circle, wide black band, reserved band.

Matching mark incised on lid and bottom.

Painter of Athens 1243, Aphrodite seated and woman; two Erotes making music at the altar of Aphrodite: *ARV*, 1319,2.

2. *Athens, Agora P 23910*, from Athens.

Center of lid and bronze ring handle missing, restored. H. 0.052, H. with lid 0.064, D. at rim 0.112, D. of lid 0.115-0.135.

Domed lid with lightly raised ring around the center, step down to a horizontal rim. Very slight concave curve to wall, sloping lower keel, ring foot.

Plain, *Agora XII*, pp. 176 and 327, no. 1301, pl. 43, fig. 11. There dated 400-390 B.C. Deposit Q 15:2.

3. *Athens*, from Athens.

Ring handle missing. H. 0.04, H. with lid 0.06, D. at rim 0.106, D. of lid 0.13.

Lid domed with two lightly raised rings around the center, flat rim offset by ridge. Wall slightly concave with sloping lower keel, ring foot.

Wall: myrtle and berry; *lower keel*: egg and dot. *Bottom*: dot, three circles and two black bands.

Manner of the Meidias Painter, seated woman with Eros, seated woman and woman, dancing woman and Eros; *ArchEph* (1968) 17-19, pl. Z, β and γ (D. Schilardi); *Paralipomena*, 479, 96 bis.

Ca. 400 B.C.

4. *London E 782*, from Athens.

Pl. 88,2, Fig. 17b.

Ring handle missing H. 0.032, H. with lid 0.043, D. at rim 0.082, D. of lid 0.102-0.103, H. of foot 0.003.

Domed lid with ridge articulating junction with sloping keel.

Wall concave with ridge marking junction with sloping lower keel, low ring foot.

Lid: egg and dot then vertical, circumscribed palmettes with leaf below in interstices and above volutes bracket every other palmette. Odd man above head of Eros. Vertical palmette between two oblique circumscribed palmettes whose central petal pierces the tendril—this pattern repeated on other side of lid and in the mid spaces on one side a seated Eros and on the other a woman with a phiale. Egg and dot.

Wall: myrtle and berry; egg and dot on lower keel. *Bottom*: dot and two circles, wide black band.

Manner of the Meidias Painter, palmettes; Eros; maid; *ARV*, 1328,97; T. Panofka, *Antiques du Cabinet du Comte de Pourtales-Gorgier*, pl. 33,3-4.

Ca. 410 B.C.

5. *Carlsruhe 296* (B 1873).

Pl. 88,3.

Ring handle missing. H. 0.056, H. with lid 0.072, D. at rim 0.139, D. of lid 0.17, H. of foot 0.015.

Low, domed lid with lightly raised ring around the center and flat rim. Wall concave with lower keel separated by a groove, low ring foot.

Lid: frieze; *rim*: egg and dot.

Wall: olive wreath; *lower flange*: egg pattern.

Manner of the Meidias Painter, Dionysos seated, and Eros; woman seated, and Eros; youth and woman (maid); *ARV*, 1328,95; *CVA*, Germany 7, Carlsruhe 1, pl. 29,3-4.

Ca. 390 B.C.

6. *Dresden 385* (ZV 1645), from Laurion.

Pl. 89,3.

Ring handle missing. H. 0.047, H. with lid 0.06, D. of lid 0.145, H. of foot 0.01.

Domed lid with lightly raised ring around the center and

sloping rim offset by a ridge. Wall concave with moulding at top and a sloping lower keel at the base, ring foot.

Lid: frieze between slightly raised ridges, egg and dot (inverted).

Wall: black with egg and dot (inverted), on lower keel.

Manner of the Meidias Painter, woman seated and woman; Eros and woman; *ARV*, 1328, 94.

7. *London E 776*, from Athens.

Pl. 90,1.

Ring handle missing. H. 0.046, H. with lid 0.064, D. at rim 0.057, D. of lid 0.145.

Lid domed with two lightly raised rings around center, double curved moulding and then step down to sloping rim. Wall, concave with moulding at top and a step down to projecting lower keel, low ring foot.

Lid: debased tongues, black band, frieze between reserved lines, black moulding, debased tongue and dot.

Wall: wreath of myrtle leaves and berries.

Red-figure, Eos and Selene; Cecil H. Smith, *Catalogue of the Greek and Etruscan Vases in the British Museum*, III, E 776; *JHS* 41 (1921) 144.

8. *Berlin 2720*, from Attica.

H. 0.08, D. 0.17.

Flattened, domed lid with lower horizontal rim, wall cylindrical with moulding at top and projecting lower keel, ring foot.

Lid: frieze between reserved lines, black band, egg and dot.

Wall: addorsed palmettes linked by a scroll, black band, egg and dot.

The Painter of Athens 1585, woman seated, with Eros and woman; *ARV*, 1360,4; Furtwängler, *La collection Sabouroff*, pl. 64. Companion-piece to Athens 1242.

Ca. 410 B.C.

9. *Athens 1242* (CC. 1958), from Athens.

Pl. 89,2.

H. 0.075, H. with lid 0.085, D. at rim 0.137, D. of lid 0.17, H. of foot 0.008.

Lid domed with two raised rings around the center and lower

horizontal rim separated by a raised ring. Wall concave with moulding at top and a projecting lower keel, ring foot.

Lid: debased tongue and dot, frieze between reserved lines, egg and dot. *Interior of lid*: black. *Bottom*: dot within two small circles, circle and wide black band.

Wall: addorsed palmettes linked by a scroll, black band, egg and dot.

Painter of Athens 1585, woman seated, with woman (mistress and maid) and Eros; woman seated, with woman (mistress and maid); Eros and woman balancing sticks on their hands; *ARV*, 1360,5; *EphArch* (1874) 485.

Ca. 410 B.C.

10. *Toronto 370*, from Athens.

Pl. 89,1.

Ring handle missing. H. 0.058, H. with lid 0.069, D. at rim 0.129, D. of lid 0.162.

Flattened, domed lid with lightly raised ring around the center, flat rim offset by ridge. Wall slightly concave with double ridge at base articulating juncture with sloping lower keel, ring foot.

Lid: frieze, inverted egg and dot on rim.

Wall: vertical palmette and spiral plant pattern punctuated by dots and circles; lower keel: inverted egg and dot.

Manner of the Meidias Painter, woman seated, with Eros and woman; two women; woman seated and woman; *ARV*, 1328,96; Robinson and Harcum, pl. 58.

11. *Würzburg 543*.

Bronze ring missing. H. 0.058, H. with lid 0.068.

Low domed lid with ridge at junction with flat rim. Wall concave with step down to convex lower keel, ring foot.

Wall: myrtle and berry; *lower keel*: egg pattern. *Bottom*: area within ring foot reserved with dotted circle, circle and black band.

Wider circle of Meidias Painter, seated woman, Eros with woman; seated woman, woman running towards her pursued by Eros; Langlotz, *Griechische Vasen in Würzburg*, no. 543, pl. 202.

Certain common characteristics distinguish the pyxides of this

class. The wall is cylindrical or slightly concave and the lower keel is distinctively set off from it. The foot is a variant on the ring type. A curved contour line connects the ring foot with the lower flange so that the lower third of the pyxis gives the appearance of a low dish.

The majority of artists connected with this class paint in the manner of the Meidias Painter and the period covered is from about 410 to 390 B.C. A pyxis, type C, close to the Meidias Painter and which may be by his own hand is of a different model.¹⁴

The profiles of no. 1 (Athens 1243, Fig. 17a) and no. 2 (Athens, Agora P 23910), are much akin. The lower keel is distinctively set off from the wall. The lid is domed with a horizontal rim projecting above the lower keel. A curved contour line connects the ring foot with the lower keel. Athens 1243 is the name-piece of the artist, a follower of the Meidias Painter. No. 2 is plain but polished; the finish has suggested the influence of pyxides made in other materials.

The profile of London E 782 (no. 4, Fig. 17b) is close to that of Athens 1243 (no. 1, Fig. 17a), though its proportions are lower and broader. The lower keel is distinctively set off from the slightly concave wall. The ring foot is low and joined to the lower flange by a curved contour. The base clearly echoes the shape of the lid, the convexity of one answering to the convexity of the other.

The low broad proportions of the standard-sized Carlsruhe pyxis (no. 5, Pl. 88,3) are similar as is the low dish-like foot. The foot, however, differs in detail having a moulding outside the ring.

The London pyxis is small in contrast to the other members of the class, almost as small as the later pyxidion, Athens, Agora P 12975.¹⁵ The lid is completely articulated with a hole at the center to receive the usual ring handle. This is in contrast to a lid in Munich¹⁶ of comparable size (D. 0.105) whose central medallion is unpierced. The same is true for a miniature lid from the Athenian Agora (P 13097, Pl. 72,2).¹⁷

A pyxis (no. 3) of standard size in the manner of the Meidias Painter was recently found in a tomb near the Eriai Gates in

Athens. It appears to conform to the characteristics of the class and to be quite similar to London E 782. It has a ring foot joined by a curved contour to the lower keel as is usual in this class. It has the ordinary egg and dot pattern on the rim and lower flange. Like London E 782 (no. 4, Pl. 88,2), the wall is embellished with a myrtle wreath.

The angle from which the photograph of the pyxis in Dresden (no. 6, Pl. 89,3) has been taken, emphasized the foot while distorting the shape of the profile. The ring foot is connected by a curved contour line to the outer rather than the inner edge of the lower keel in contrast to no. 1 (Fig. 17a) and no. 2.

London E 776 (no. 7, Pl. 90,1) in its measurements and proportions comes very close to the pyxis in Dresden. It conforms to the characteristics of the class in its main features. The wall is slightly concave and the lower keel is distinctly set off from it. The low ring foot is connected to the lower keel by a curved contour. The profiling of the lid, however, is very individual. The lid is domed with two lightly raised rings around the center bordering the pattern band. This is quite usual, but the double curved moulding setting off the rim from the main convex surface and the double curved profile of the side of the lid are refinements unparalleled in the class. The artist in addition is an outsider, not a member of the Meidian circle. The pyxis is unattributed.

No. 10 (Toronto 370, Pl. 89,1), has a domed lid somewhat flattened in contour. The wall is slightly concave with a sloping lower keel distinctly offset by a double ridge. There is a simple ring foot, at variance with the usual foot type of the class.

The rim and lower flange are ornamented by an inverted egg and dot pattern. This is a favorite pattern formula also found on Athens 1243 (no. 1), Dresden 385 (no. 6), a lid in Heidelberg¹⁸ in the manner of the Meidias Painter, and a fragmentary lid Athens, Agora P 98.¹⁹ This inversion of the usual egg pattern may also sometimes be observed on lebetes gamikoi and loutrophoroi.

The profile of Würzburg 543 (no. 11) is very close to that of the pyxis in Toronto. The wall is concave with a lower flange distinctly offset by a ridge. The lid is of a flattened domed

either edge. Concave curve of wall exaggerated at base. Low ring foot.

Lid: Head of Athena, left, in central tondo, surrounded by two reserved circles, olive wreath, olive wreath (only outer leaves and stalk depicted).

Wall: black. *Bottom:* elaborately moulded both within and without the ring foot.

Group of the Athena-head Pyxides, Athena; ARV. 1224,1; CVA, Denmark 4, Copenhagen 4, pl. 163,7.

Ca. 410 B.C.

New York 23.160.14.

Fig. 16c.

H. 0.035, H. with lid 0.052, D. at rim 0.136, D. of lid 0.161, H. of foot 0.003.

Lid domed with lightly raised ring around the center, sloping rim separated by ridge. Concave curve of wall exaggerated at base, low ring foot.

Lid: debased tongue and dot. Head of Athena right in central tondo surrounded by two reserved circles, olive wreath (inner leaf and stalk), olive wreath (inner leaf and stalk).

Wall: black.

Boeotian red-figure, Athena, ARV. 1224,2 (the inventory number there given is incorrect).

425-400 B.C.

The Copenhagen pyxis (Pl. 86,4) shares many of the characteristics of this class. The wall is black and of a concave curve much accentuated at the base. The side of the lid is curved but lies slightly inside the line of the wall. Thus there is a jog or interruption to the curved contour line of box and lid as in no. 6. The convex lid is furnished with a knob, instead of the customary ring handle.¹⁰ The lid is decorated with a helmeted head of Athena in profile to the left. The knob is placed at ear level.

The decoration of the lid of a Boeotian red-figure pyxis¹¹ forms a parallel to that in Copenhagen. The head of Athena is in profile to the right. Both olive crowns are halved instead of just the outer one and it is the inner leaves which are shown rather than the outer.

The concave curve of the wall is much increased at the base and there is a low ring foot. The wall is black. The side of the lid does not continue and complete the curve of the wall but projects almost horizontally above the lower flange. The profile of the body may be compared with Athens 1597 (Pl. 86,1), Copenhagen (Pl. 86,4), and Athens, Agora P 18835;¹² the latter is the closest parallel for the contour of the wall.

For another red-figure Boeotian pyxis lid compare Oxford 1914.11 which has a representation of cosmic deities.¹³

PYXIS TYPE C BY THE PAINTER OF LONDON E 777

Munich 2723, from Greece.

Fig. 16b.

H. 0.042, H. with lid 0.055, D. at rim 0.145, D. of lid 0.175, H. of foot 0.005.

Low, domed lid with two lightly raised rings around the center, ridge at juncture with sloping rim. Wall, cylindrical with moulding at top and a ridge at junction with sloping lower keel, low ring foot.

Lid: egg (double border and black core) and dot, frieze; *rim:* egg (double border) and dot.

Wall: laurel; *lower keel:* black.

Painter of London E 777, mistress and maids; ARV. 944,85; CVA. Germany 6, Munich 2, pls. 98,1 and 102,3. For the subject cf. Athens 13676a (Pl. 69,2). The theme looks like a footnote to a lebes gamikos.

This is the only pyxis, type C, decorated by the hand of a Penthesilean. The pyxis while having a strong family resemblance to pyxides of type C in general does not fall into a class. The evidence at hand suggests that the Penthesilea Workshop did not become involved in the production of pyxides of type C.

The low, broad proportions, the cylindrical wall, the projecting beaks of the rim of the lid and lower flange indicate a date towards the end of the fifth century.

configuration. It has a simple ring foot. The dimensions of the body are close to those of Toronto. Unfortunately, the pyxis was damaged in World War II and it is no longer possible to be certain of the diameter of the lid.²⁰ Langlotz attributed the pyxis to the circle of the Meidias Painter and dated it around 400 B.C. Beazley did not include this pyxis in *ARV* and the style while derived from the Meidian manner seems further removed than those there listed. The egg and dot pattern on the rim of the lid and on the lower keel is of the normal variety.

ODD PYXIDES

1. Athens 1594 (CC. 1546). Pl. 90.2, Fig. 17c.

H. 0.051, H. with lid 0.058, D. at rim 0.125, D. of lid 0.143, H. of foot 0.003.

Flattened domed lid with two lightly raised rings around the center, rim with concave face. *Wall*: slight concave curve with sloping lower keel, low ring foot.

Lid: two cocks confronted, tongues, frieze between reserved lines; *rim*: on upper face, tongues, on underside, egg and dart (inverted).

Wall: frieze: three pairs of animals confronted and one singleton to right; *lower keel*: egg and dart.

Red-figure, horserace, *BCH* 89 (1965) 99-100, figs. 8-9 (Bruneau).

430-420 B.C.

2. Louvre CA 1586. Pl. 90.3.

About half the wall and nearly a quarter of the lid restored. Ring handle preserved. H. 0.034, H. with lid 0.046, D. at rim 0.113, D. of lid 0.135.

Lid domed with lightly raised ring around the center, rim with concave face offset by a double ridge. Wall, concave with sloping lower keel.

Lid: frieze; *rim*: egg and dot.

Wall and lower keel black; *bottom*: black.

Shuvalov Painter, Eros pursuing a woman; Eros pursuing a woman; *ARV*, 1210, 68.

3. Louvre CA 1589.

Metal disk, loop and part of ring preserved. D. 0.126.

Lid, domed with two lightly raised rings around the center.

Light-weight and thin-walled.

Lid: egg and dot; vertical palmette and lotus flower linked by scrolls. The scrolls curve upward beneath the palmettes and downward beneath the lotus flowers, the latter with an additional flourish, dotted circles above; egg and dot; vertical circumscribed palmettes with leaf below in interstices and above volutes bracket every other palmette.

Red-figure, patterned, lid only preserved.

4. Heidelberg 69.5.

H. 0.048, D. of lid 0.13.

Low domed lid with lightly raised ring around center and raised ring articulating juncture with rim. Wall slightly concave with projecting lower keel, low ring foot. *Interior of ring*: painted star; *exterior of ring*: series of black mouldings articulated by raised rings.

Lid: black with reserved medallion at center with two glazed circles around central dot and outer reserved band.

Wall: vertical, circumscribed palmettes alternating with lotus flowers joined by scrolls. The scrolls curve upward beneath the palmettes and downward beneath the lotus flowers. Dotted circles above lotus flowers.

Red-figure, patterned, R. Hampe, *Katalog der Sammlung antiker Kleinkunst der Universität Heidelberg: II. Neuerwerbungen* 1957-1970, no. 80, pl. 56.

Ca. 430 B.C.

5. Brauron Museum 97 fr., from Brauron.

Portion of wall and lower projecting keel preserved. Underside elaborately moulded (black worn). Egg shell fabric.

Palmette alternating with lotus flower (addorsed: lotus above palmette, palmette above lotus).

Lower keel: egg and dart.

Red-figure, patterned.

Ca. 430 B.C.

There are several odd thin-walled pyxides of a light and delicate fabric from the years 430-420 B.C.

Athens 1594 (no. 1, Pl. 90,2) has a flattened domed lid whose rim has a concave face. The wall is cylindrical with a down-turned lower keel. The low ring foot is joined by a curved contour to the base of the lower keel. The profile is related to that of the later Class of Athens 1243 (cf. Fig. 17a).

The central medallion of the lid has cocks confronted with two circles for punctuation between them. There is a slight bit of restoration at the very center, no hole remains. It seems likely that the lid was unpierced, for a bronze disk with a ring handle would have covered the tondo composition. Egg and dart pattern ornaments the side of the rim and the lower keel, normal below and inverted above making an effective frame for the delicately executed animal frieze.

The domed lid of a pyxis in the Louvre (no. 2, Pl. 90,3) also has a rim with a concave face. The wall is concave with a spreading, convex base moulding. There is no foot; the box rests on a low moulding set well in from the edge of the lower keel. The lack of foot is a rare feature for a clay pyxis of type C, occurring also on the early white ground example in Mississippi²¹ but frequent on the related marble type.²²

The Louvre pyxis is attributed to the Shuvalov Painter. Only four figures executed in a delicate miniature style people the lid. An Eros pursues a woman who looks back at him while fleeing and the like. The few figures and ample space surrounding them are in contrast to the compositions in the manner of the Meidias Painter.²³

A light and fragile domed lid of type C in the Louvre (no. 3) should be compared. It is decorated with successive red-figure pattern bands the main one an elegant anthemion pattern.

PYXIDES TYPE C WITH A TRIPARTITE FOOT

1. *Boston 04.18*, from Athens.

Bronze ring handle missing. H. 0.033, H. with lid 0.045, D. at rim 0.113, D. of lid 0.134, H. of foot 0.005.

Lid domed with raised ring around the center, ridge articulates juncture with sloping rim. Concave curve to wall with projecting lower keel, low, tripartite foot.

Lid: vertical, circumscribed palmettes with leaf below in interstices. Volutes intended to bracket every other palmette but carried out somewhat haphazardly. Odd man above figure of Athena; frieze, egg and dot.

Names inscribed: ΟΔΥΣΣΕΥΣ, ΑΘΗΝΑΑ, ΦΥΛΟΝΟΗ, ΝΑΥΣΙΚΑ, ΚΛΕΟΠΑΤΡΑ, ΛΕΥΚΙΠΠΗ.

Aison, Odysseus and Nausicaa, *ARV*, 1177,48 "Restored: the lower parts of all the figures are modern"; *BMFA* 3 (1905) 31; *Paralipomena*, 460; T. B. L. Webster, *Potter and Patron in Classical Athens*, 256-257.

Ca. 420 B.C.

2. *Oxford 551*.

Pl. 92, Fig. 18a.

Ring handle missing. H. 0.078, H. with lid 0.093, D. at rim 0.152, D. of lid 0.197, H. of foot 0.007.

Lid domed with lightly raised ring around the center. Wall cylindrical with projecting lower keel, grooved near the outer edge, low tripartite foot.

Lid: vertical, circumscribed palmettes with leaf above and below in interstices, frieze between irregular reserved lines, egg and dot.

Wall: frieze, black band between reserved lines; *lower keel:* egg and dot, groove, black band.

Close to the Meidias Painter, woman seated and three women; woman tying her sandal and woman; woman seated, and Eros; three women; woman dressing, and woman; woman seated, and Eros; on the lid: woman seated and two women; woman seated and Eros; woman and Eros; two women. *ARV*, 1328,98; 1315; *CVA*, Great Britain 3, Oxford 1, pl. 46,1-7 and pl. 47,2 (there dated end of the fifth century); *Paralipomena*, 479.

3. *Copenhagen 5379.*

Pl. 91.1.

Bronze ring handle preserved. H. 0.056, H. with lid 0.079, D. at rim 0.131, D. of lid 0.183.

Convex lid divided into three slightly arched sections with sloping rim. Lightly raised ring around the center, two others frame pattern, another midway and two at rim. Wall slightly concave with sloping lower keel separated by a ridge. Low, tripartite foot.

Lid: band of egg and dot, the rest black.

Wall: black; *foot:* black with small reserved tondo at center with tiny circle within circle, circle and lightly raised ring (black).

Black, CVA. Denmark 4, Copenhagen 4, pl. 163.2; *Agora* XII, 176 no. 28.

End of fifth century B.C. The paucity of ornament and its lack of relation to decorated 4th century black-glaze ware would place it in the fifth century.

4. *Athens 1630* (CC. 1959), from Eretria.

Pl. 93, Fig. 18b.

Preserved: bronze loop and fragment of ring handle. H. 0.081, H. with lid 0.105, D. at rim 0.167, D. of lid 0.212, H. of foot 0.01.

Lid domed with lightly raised ring around center, groove then ridge articulate juncture with wide, flat rim. Cylindrical wall separated from sloping lower keel by ridge.

Lid: frieze, *rim:* egg (black core) and dart.

Wall: frieze (nuptial procession); *lower keel:* egg (black core) and dart.

Red-figure, adornment of the bride; Schefold, *Untersuchungen zu den Kertscher Vasen*, 59; *FR*, III, 154; R. Ginouves, *Balaneutike*, 275.

Ca. 370-360 B.C.

The size, lightness and fragility of a pyxis in Boston by Aison connects it with the preceding group. The wall is slightly concave with a projecting lower keel. The lid is domed with a rim matching that of the lower keel in extension. The contour of the lid is paralleled by certain marble pyxides. Compare Boston 81.352 and also another in Herakleion.²⁴

The contour of the lid of Oxford 551 (no. 2, Pl. 92) connects it with that of Aison and also with the marble pyxides with high domed lids mentioned above. The wall is cylindrical with a lower sloping keel whose extension is matched by the projection of the lid. There is a low tripartite foot.²⁵ The fineness of articulation and the elaborate moulding of the foot and underside of the box are commensurate with the lavish decoration of wall and lid. Both the lid and the wall are decorated with a frieze, a rare feature for a pyxis, type C. The pyxis presents a bejeweled aspect. The flesh of the Erotes is painted white and there are abundant details in raised clay which are gilded.

The proportions and size of this pyxis bear no relation to no. 1. It has the largest lid diameter of fifth century pyxides of type C and heralds a fourth century group which is characterized by large dimensions and lavish decor.

It has been attributed to the manner of the Meidias Painter and Beazley noted that it may be by the painter himself.²⁶ Pyxides of the Class of Athens 1243 are mostly in the manner of the Meidias Painter and are of a quite different shape (see above pp. 152-158, Pl. 88.1).

A pyxis type C with a tripartite foot is also a rare occurrence in the fourth century. No. 4 (Athens 1630, Pl. 93), is the only example of which I have knowledge. It has a cylindrical wall with a widely projecting lower keel. The lid is of a domed configuration with a rim matching that of the lower keel in extension. The tripartite foot is relatively tall. It has the large dimensions of many of the fourth century pyxides of type C. Like Oxford 551 (no. 2), both wall and lid are decorated with a frieze.

THE CHALKI CLASS

1. *Munich 2725.*

Pl. 91.2, Fig. 19b.

Ring handle missing. H. 0.06, H. with lid 0.069, D. at rim 0.117, D. of lid 0.15, H. of foot 0.01.

Flattened, domed lid with two raised rings at center and wide lower rim with a concave face. Wall slopes outward slightly with a

moulding at the top and a sloping lower keel at the base.

Lid: black band, reserved band between raised rings, frieze, reserved line; *rim:* egg and dot.

Wall: myrtle; *lower keel:* egg and dot. *Bottom:* area within ring foot reserved, circle with tiny circle within it, band, circle, band.

Chalki Group, head of Aphrodite, with Eros, youth, and maid; head of Aphrodite, with Eros and maid; ARV, 1503,3; CVA, Germany 6, Munich 2, pl. 98,2 and pl. 102,4.

2. *London E 778*, from Athens. Pl. 94,2, Fig. 19a.

Restored: knob and stem. H. 0.065, H. with lid 0.073, D. at rim 0.117, D. of lid 0.15, H. of foot 0.007.

Lid domed with slightly raised ring around center and sloping lower rim. Wall cylindrical with moulding at top, and a sloping lower keel at the base, ring foot.

Lid: frieze; *rim:* egg and dot. *Lid interior:* black with reserved band around edge; *bottom:* tiny circle and two circles, black band. *Wall:* myrtle; *lower keel:* egg and dot.

Chalki Group, woman seated, with youth, Erotes and maids. Restored: about one fourth of the rim. The taenia hanging from the box held by a woman hastening to the right has been repainted as have an Eros to her right and the right leg of the youth. It may be that the portion of drapery held by the youth also has been added; ARV, 1503,2.

3. *New York 06.1021.122*. Pl. 97,2, Fig. 19c.

Ring handle missing. H. 0.06, H. with lid 0.07, D. at rim 0.126, D. of lid 0.16, H. of foot 0.008.

Flattened, domed lid with lightly raised ring around the center and sloping rim with ridge at the juncture. Wall, concave with moulding at the top and a sloping, lower keel at the base.

Lid: black band, reserved band, raised ring, frieze; *rim:* egg and dot.

Wall: myrtle; *lower keel:* egg and dot. *Lid interior:* black with reserved band around edge; *bottom:* same.

Compare with the Chalki Group, woman and youth, seated woman, Erotes; maid and seated youth; A. Sambon, *Collection Canessa*, 71, no. 245.

4. *Vienna 1484*, from Greece.

Bronze ring handle preserved. H. 0.075, D. 0.16.

Low, domed lid, wall slopes outward with moulding at top and a sloping, lower keel at the base, ring foot.

Lid: frieze; *rim:* egg and dot.

Wall: myrtle; *lower keel:* egg and dot.

The Chalki Group, woman seated with Erotes, youth and women; ARV, 1503,1, CVA, Austria 1, Vienna 1, pl. 50,1-2.

5. *Birmingham 1610.85*.

H. 0.06, H. with lid 0.065, D. at rim 0.10, D. of lid 0.142, H. of foot 0.012.

Flattened, domed lid with two raised rings at center and a third articulating juncture with wide, lower rim.

Wall separated from sloping lower keel by a raised ring.

Lid: black tondo, reserved band between raised rings, frieze, *rim:* egg and dot.

Wall: myrtle; *lower keel:* egg and dot.

Chalki Group, head of Aphrodite, with Eros, youth and maid; seated woman, with Eros; ARV, 1503,4; Metzger, R., pl. 6,4; *Paralipomena*, 499.

COMPARE

6. *Athens 1359*, from Athens. Pl. 94,1 and 96,2.

Lid broken and mended. H. 0.038, H. with lid 0.05, D. of rim 0.065, D. of lid 0.09.

Lid domed with raised ring around central unpierced medallion, another around frieze and a third articulating juncture between wave and egg and dot pattern. Wall slopes outward slightly with a moulding at the top and a sloping, lower keel separated from the wall by a raised ring. Dish foot with low ring.

Lid: medallion (tiny circle and circle), frieze, wave, egg and dot.

Wall: myrtle, *lower keel:* egg and dot. *Bottom:* circle with tiny circle within it, circle and black band.

Chalki Group, miniature; Eros and seated woman with a

kibotion between, woman right, Eros and woman. Underside of the lid grooved. Foot differs from class.

7. *Harvard 1927.152* (Gift of E. P. Warren). Fig. 19d.

Ring handle restored. H. 0.049, H. with lid 0.06, D. of rim 0.112, D. of lid 0.15, H. of foot 0.011.

Low domed lid with sloping rim separated by a ridge. Wall cylindrical with sloping lower keel, ring foot.

Lid: bead and reel, frieze between reserved lines, egg and dot. Interior of lid black with reserved outer ring.

Wall: white ground, myrtle wreath (fragmentarily preserved) at top of wall, *lower keel:* traces of egg pattern. *Bottom:* dotted circle and circle, wide black band, circle.

Unattributed, Eros pursuing woman to right and woman fleeing left, youth pursuing woman to the left and Eros. In the field two scrolls and a plant. The diameter of the lid is slightly too large for the box; the lid probably does not belong. CVA, U.S.A. 8, Fogg Museum and Gallatin Collections, pl. 20, 5a-b.

Pyxides of this class have a distinctive shape. The low, flattened domed lid has a widely projecting rim, whose underside has an indentation or groove. The wall has a moulding at the top and a projecting lower keel. Both the rim of the lid and the lower keel of the box project like beaks beyond the wall. There is a ring foot. The underside of the pyxis within and without the ring foot is not elaborately moulded. Measurements are moderate, quite like those of pyxides of type C of the last thirty years of the fifth century. Egg and dot ornament the rim and lower keel. A myrtle wreath encircles the wall.

The painters belong to the Chalki Group; the pyxides date ca. 400-390 B.C. Glass pyxides of a type closely related to clay pyxides of type C have lids of a very similar contour.²⁷

The characteristics of the shape of the Chalki Class are most clearly discerned in Munich 2725 (no. 1, Fig. 19b). The articulation of the different parts of the London pyxis (no. 2, Fig. 19a, Pl. 94,2) is less sharp. One might say the articulations are softer, less defined. This is particularly noticeable in the contour

of the lid. The slope from the domed portion to the rim is less abrupt. On the underside of the rim there is a groove next to the innermost portion which rests on the moulding at the top of the wall. The stem and knob are restorations and must be subtracted. One may see the lightly raised ring around the center outside the stem on the photograph. On the underside of the lid a bit of metal still remains in the hole. The lid therefore once had the metal disk and ring handle canonical for clay pyxides of type C.

No. 4 (Vienna 1484), appears to be very close to the pyxis in Munich (Pl. 91,2). The wall slopes outward slightly with a moulding at the top and at the base, a projecting lower keel. I have not had an opportunity to examine this vase but from CVA the lid appears similar in contour to that in Munich. The articulation between the convex portion of the lid and the rim is not clear from the photograph. The underside of the rim is grooved. There is the usual ring foot.

A pyxis in New York (no. 3, Fig. 19c) is akin in profile and measurements to the others of this class. The pyxis is asymmetrical; one side is warped. This asymmetry has not been shown in the drawn profile. The lid has a dome of flattened contour with a sloping rim. The underside of the rim has a flat indentation exactly like that of Munich (no. 1, Fig. 19b). The wall has a moulding at the top and a projecting lower keel at the base. The rim and lower keel form the characteristic projecting beaks beyond the line of the wall. It has the usual ring foot. The contour of the wall is concave, a feature at variance with the other members of the class. The patterns are canonical, egg and dot on the rim and lower keel and for the wall a wreath of myrtle.

The decorators of this class belong to the Chalki Group, named after the provenance of an epinetron²⁸ found on Rhodes.²⁹ Beazley notes, "The four pyxides of type C (nos. 1-4) go together and may be by one hand; the onos is near them, but goes rather with the London pyxis E 783 (no. 5)."³⁰ The pyxis in New York (no. 3, Pl. 97,2) is unattributed.

Certain poses recur almost without change in the work of this group. A woman leans forward with her left foot on an eminence, her right arm is outstretched almost horizontally while the left is

lowered. Sometimes the position of the arms is motivated by the action as in Vienna and New York (Pl. 97,2), other times not as on the Chalki epinetron,³¹ Athens 1359 (Pl. 96,1), and London E 783.³² A nude male figure is sometimes similarly posed as on the Munich lid (Pl. 95,1). The male figure on London E 778 (Pl. 95,2) was undoubtedly so positioned but when the vase was restored the supporting leg was not redrawn correctly so the youth seems to be lumbering forward instead of standing securely on his right leg with his left foot placed higher. The Erotes depicted on these lids have white flesh with wings reserved, sometimes with added clay then gilded. Exceptionally, the Erotes on the miniature, Athens 1359, are plain. Eros is often shown running, legs widespread with both arms forward holding a low dish. The dish may be discerned on the Vienna lid and compare also the Erotes on the Munich and New York lids, where the pose is the same though no object may be seen. Another stock pose is that of a woman running to the right carrying a chest and taenia while looking back; compare the depiction on the Chalki epinetron with those on the Munich and London pyxides. The bodices of the women's chitons are embroidered.

The style of the lid in New York is closest to that in Vienna. A three-figure group is almost a replica of that on the Vienna lid. An Eros races to the right towards a woman with her foot on an elevation, who reaches for a fleeing youth. The wings of Eros depicted on the New York lid are positioned differently from those of Erotes by the Chalki Group but otherwise the style is strikingly similar.

The shape of the New York pyxis, the patterns and the figural style resembles the others of the Chalki Class and Group.

The profile of a pyxis at Harvard (Fig. 19d), should be compared with that of the Chalki Class. The wall is cylindrical with a sloping lower keel. There is a ring foot. The underside of the pyxis, both within and without the foot, is not elaborately moulded. Unlike the pyxides of the class there is no moulding at the top of the wall. The box is in white ground technique, a rarity for pyxides at this period.³³

FOURTH CENTURY PYXIDES OF TYPE C

1. Athens 1369.

Fig. 17d.

Bronze ring handle preserved. H. 0.06, H. with lid 0.085, D. at rim 0.182, D. of lid 0.216.

Lid domed with a lightly raised ring around the center; ridge articulates juncture with uptilted rim. Wall concave with sloping lower keel, ring foot.

Lid: egg and dot, frieze between reserved lines; *rim:* egg and dot.

Wall: myrtle and berry; *lower keel:* egg and dot. *Bottom:* area within ring foot reserved with circle, band and wide band. Reserved ring just outside foot.

Red-figure, seated woman with youth and Eros, maid running right towards an altar; woman, youth with seated woman and Eros.

375-350 B.C.

2. Philadelphia, University Museum MS 5462.

H. 0.062, H. with lid 0.079, D. at rim 0.181, D. of lid 0.215, H. of foot 0.013.

Lid domed with slightly raised ring around center, then moulded band bordered by reserved ring (groove on either side), step down to rim. Wall, slightly concave with sloping lower keel, ring foot.

Lid: egg and dot, frieze; *rim:* egg and dot.

Wall: myrtle and berry; *lower keel:* egg and dot.

Red-figure, wedding of Herakles and Hebe; *The Museum Journal* 7 (1916) 269-276, figs. 204-205, Schefold, *Untersuchungen*, 59, no. 579.

3. Athens, Agora P 100, fr., from Athens.

Fragment of lid with portion of rim preserved. H. 0.019, D. est. ca. 0.20.

Lid domed with projecting rim (horizontal above and uptilted below) with juncture articulated by a ridge.

Egg and dot pattern on rim. Added clay for dots at center of

eggs (once gilded?).

Red-figure, (woman seated to the right on a klismos holding an open-work basket, woman approaches her from the right, between them a loutrophoros-nydria); Talcott and others, *Small objects from the Pnyx: II, Hesperia Supplement X*, no. 143, pl. 11 and fig. 1. For the subject cf. the lid of a pyxis type C, Cambridge 20.23 (CVA, Great Britain 6, Cambridge 1, pl. 36,2). For the basket, Richter and Hall, pp. 215-6, no. 169.

375-350 B.C.

4. *Athens, Ceramicus 3104*, from Athens.

Ring handle missing. H. 0.065, H. with lid 0.088, D. at rim 0.155, D. of lid 0.19.

Lid domed with two lightly raised rings around center, rim tilted upward. Wall slightly concave with sloping lower keel, ring foot.

Lid: frieze framed between reserved groove and reserved line; *rim*: egg (black core with raised dot) and dot.

Wall: palmettes alternately vertical and reversed within triangular frame; *lower keel*: egg (black core with raised dot) and dot.

Otchët Group, seated woman with Eros, seated woman with Eros and maid (Epaulia); *AthMitt* 81 (1966) 74, Beil. 48,1,3 and 49,4 (Schlörb-Vierneisel); *AJA* 77 (1973) 435-437. For the wall pattern see the next entry and a pyxis, type C, once Hearst 2395 (*Catalogue Parke Bernet* 5 April 1963, no. 29); also Athens, Agora P 4939 fr. (H. 0.055, D. est. 0.19 found in Fauvel's house *Hesperia* 25 [1956] 27 under C); also a wooden pyxis in the Louvre (AA [1955] figs. 7,i and 12).

Ca. 370-360 B.C.

5. *Baltimore, Walters Art Gallery 48.264* (ex Brummer).

H. 0.072, H. with lid 0.093, D. at rim 0.125, D. of lid 0.161, H. of foot 0.012.

Lid domed with slightly raised ring around the center and ridge articulating juncture with wide flat rim. Wall, concave with moulding at top and a sloping lower keel grooved on either side, ring foot.

Lid: Frieze between irregularly reserved lines; *rim*: egg and dot.

Wall: palmettes alternately vertical and reversed within triangular frame; *lower keel*: egg and dot.

Red-figure, seated woman with Eros, maid, Eros and woman. Style contemporaneous with the last but with Meidian overtones.

Ca. 370-360 B.C.

6. *Adolphseck 65*, from Athens.

H. 0.087, H. with lid 0.105, D. at rim 0.152, D. of lid 0.21. Domed lid with lightly raised ring around the center, wide flat rim, wall concave with strongly projecting convex lower keel, ring foot.

Underside of rim and lower keel of scalloped contour.

Lid: frieze; *rim*: egg and dot.

Wall: laurel wreath; *lower keel*: egg (black core) and dot.

Red-figure, seated woman with Eros and woman, seated woman with Eros and woman; CVA, Germany 11, Adolphseck 1, pl. 42,1 and 3 (profile, fig. 7).

Ca. 375-350 B.C.

There are few fourth century pyxides of type C and of these most continue the canon of the Class of Athens 1243. The wall is cylindrical or slightly concave with a lower keel clearly offset. The rim also is distinctly offset from the domed lid. There is a ring foot connected by a curved contour to the lower flange. The trend is towards larger dimensions; the diameter of the lids are the largest recorded for type C. As fourth century pyxides of type A (the Doubles) are the tallest so these are the broadest of their kind. Most of the examples stem from the second quarter of the fourth century and production appears to come to an end about 350 B.C.

No. 1 (Athens 1369) is intact. The lid is domed with an uptilted rim; the wall is slightly concave with a sloping lower keel. The rim of the lid projects slightly further than the lower keel. The foot is a variant on the ring type with a curved section connecting it with the lower keel. A curious and perhaps accidental feature is that the sloping floor of the pyxis is lower

than the ring foot so that the base actually rests on the floor rather than the foot (Fig. 17d). The diameter of the lid is 0.216, a larger dimension for the lid than we have hitherto encountered.

The profile of a fragmentary lid from the Athenian Agora (no. 3) should be compared. Its diameter has been estimated at ca. 0.20. The contour of the lid is very similar to no. 1 and it also dates from the second quarter of the fourth century. The style has no affinity with that of no. 1.

The shape and measurements of a pyxis in Philadelphia (no. 2) are close to those of no. 1. One striking difference is that the interior of no. 2 is rectangular, whereas in no. 1 it has the form of a bowl. The wall is slightly concave with a sloping lower keel. The profile of the rim of the lid shows the same projecting beak with a short vertical section below it as in the Athens pyxis. The lid has a diameter of 0.215. Around the center of the lid is a moulded band decorated with an egg and dot pattern. There is a ring foot joined by a curving contour to the lower keel. A groove articulates the junction with the lower keel.

A pyxis in Adolphseck (no. 6) has the most exaggerated profile of any of the fourth century pyxides of this class. The lid is domed with a wide flat rim; the wall is concave with a lower keel whose projection is slightly less than that of the lid's rim. The ring foot is connected by a curved contour to the lower keel. The dome of the lid is reflected by the shape of the base. The underside of the rim of the lid and the lower flange are many times grooved giving a scalloped contour. There is more extensive articulation on the underside of the pyxis than on the upperside.

A pyxis from the Ceramicus (no. 4) has a slightly concave wall with a sloping lower keel. The two-degree ring foot is connected by a curved contour to the lower keel. The lid is domed with an uptilted rim whose projection is matched by that of the lower keel.

The pyxis was found with a red-figure lekanis, three lebetes gamikoi and other black and plain pots in an *Opferstelle* in the Ceramicus. Barbara Schlöör-Vierneisel considered the lebetes gamikoi, lekanis and pyxis all to have been decorated in the same shop. The wall of the pyxis is decorated with a pattern of palmettes alternately vertical and reversed within a triangular

frame. This is an unusual pattern to find instead of the customary wreath of leaves. The lekanis wall also carries the same pattern and the subject of the figured frieze interpreted by Schlöör-Vierneisel as Epaulia on both lids is the same. Therefore the theme decorating the pyxis, lekanis and lebetes gamikoi is coordinated and the vases bought for one occasion probably here a funeral. One must here envision matched sets of red-figured vases made in a shop and decorated with regard to a particular theme decorating the pyxis, lekanis and lebetes gamikoi is a range of vase shapes to be made by a potter or potters within a given shop. In addition, it seems logical to expect in time to be able to attribute vases within this vase repertory to a painter or group of painters, once a type of vase within the repertory has been attributed to an artist. A proof for the conjectural set of vases is provided by the representation on a Kerch lekanis lid, Athens 1190 (frontispiece). A bride sits on a klismos with Eros leaning against her. A full set of vases is grouped around her. To the left a lebes gamikos and a low broad pyxis, type C, to the right a tall pyxis of type A, a lebes gamikos and a lekanis. Another lebes gamikos is brought by a woman.

Further evidence of the "matched set" comes from the Athenian Agora. A lekanis³⁴ and the lid of a pyxis type A³⁵ have the same patterns. Oblique addorsed palmettes linked by a running scroll is the main pattern on each. The subsidiary patterns are also the same on both. These pieces do not have the same provenance within the Agora but clearly come from the same shop.

This pattern seems to emerge around 430 B.C. The Marlay Painter is known to have decorated lebetes gamikoi and pyxides as well as loutrophoroi.³⁶ One would expect to find the loutrophoros made within the same shop from its related theme. Many lebetes gamikoi, loutrophoroi and a pyxis are attributed to the Washing Painter.³⁷ Loutrophoroi and lekanides have been attributed to the Meidias Painter.³⁸ Lebetes gamikoi, loutrophoroi, lekanides and pyxides are among the repertory of shapes attributed to the manner of the Meidias Painter.³⁹ Lebetes gamikoi and a lekanis have been attributed to the fourth century Marsyas Painter.⁴⁰

NOTES: CHAPTER VI

1. Some of the original bronze handles are preserved. Joseph Veach Noble, *The Techniques of Painted Attic Pottery* (New York 1965) 26, fig. 161; *Agora XII*, 176 and footnote 22.
2. *Agora XII*, 176-177, 327-328.
3. *Ibid.*, 176.
4. *BCH* 87 (1963) 708, fig. 14 (top left).
5. *JGS* 1 (1959) 11-21, figs. 1-19 (Weinberg).
6. *AA* (1955) col. 14, fig. 7. The lid in the center below row 1. The affinity of fig. 7.i and col. 19-20, fig. 12 is closer to marble pyxides of the low, broad type. Compare particularly pyxides of the central boss type (*JGS* 1 [1959] figs. 23-24 and 26).
7. *BMFA* 37 (1939) 80, fig. 12 (rightly dated in 5th century B.C.); *JGS* 1 (1959) 20, fig. 25.
8. Salvatore Aurigemma, *La Necropoli di Spina in Valle Trebbia*, I, 2, pp. 65-69, pl. 77.
9. G. M. A. Richter, *The Sculpture and Sculptors of the Greeks* (4th ed.; New Haven 1970) fig. 514; B. S. Ridgway, *The Severe Style in Greek Sculpture* (Princeton 1970) 50 and bibliographical references on p. 55.
10. Mrs. Helle Salskov Roberts kindly inspected the lid and informed me in a letter, May 1, 1969, that the interior of the lid is intact and the stem of the knob original. The knob itself also appeared to belong. I am also indebted to Mrs. Roberts for the measurements of this pyxis.
11. Dr. Dietrich von Bothmer assigned this pyxis as Boeotian. I am greatly indebted to him for permission to examine this vase and others at the Metropolitan Museum. Dr. von Bothmer also confirmed that this is the same pyxis mentioned in *ARV*, 1224.2.
12. *Agora XII*, 327, no. 1298, fig. 11. There dated 425-400 B.C.
13. *Select*, no. 99, pl. 8 and references. Compare the treatment of the hair.
14. *ARV*, 1315 and 1328.98.
15. See above p. 117.
16. *CVA*, Germany 6, Munich 2, pl. 99.1. There dated ca. 400 B.C.
17. See above p. 117.
18. *ARV*, 1328.93; W. Kraiker, *Katalog der Sammlung antiker Kleinkunst der Universität Heidelberg*, I, die rotfigurigen attischen Vasen, no. 219, pl. 43.
19. Lucy Talcott and others, *Small Objects from the Pnyx: II. Hesperia Supplement X*, no. 138, pl. 11 and fig. 1. "The pose is a favorite one with the Meidias painter and his followers . . ."
20. I am indebted to Dr. Guntram Beckel for particulars concerning the shape of this pyxis.
21. *ARV*, 775.2; *CVA*, U.S.A. 4, The Robinson Collection 1, pl. 47.2.
22. The marble pyxides Boston 86.54, 81.354 and 81.352 have a widely projecting base moulding. That of Boston 81.352 is elaborately grooved. Compare also Herakleion Museum 11 and Brussels A 2215 (*JGS* 1 [1959] figs. 22-26). One in Berlin (AA 55 [1940] col. 628, fig. 10) is very similar to Boston 86.54. The underside of these pyxides is flat, there is no foot.
23. Cf. *ARV*, 1328, 96; Robinson and Harcum, 180, no. 370, pl. 58; *ARV*, 1328, 98; *CVA*, Great Britain 3, Oxford 1, pl. 46.7.

24. *JGS* 1 (1959) 19-20, figs. 22 and 25.
25. The pyxis type C is rarely furnished with a tripartite foot. The related marble pyxis when footed has three low wedge-shaped feet of a quite different type, e.g., Brauron (*BCH* 87 [1963] 708, fig. 114); Dresden ZVN 1632 (AA 13 [1898] 130, fig. 14); Spina (Aurigemma, *La Necropoli di Spina in Valle Trebbia*, I, 2, pl. 77 [lower left]).
26. *ARV*, 1315, 1328, 98; *Paralipomena*, 479.
27. *JGS* 1 (1959) 11-21, figs. 8, 13, 15.
28. *AntK* Supplement 1, 1963, p. 18, no. 37, pl. 9.3 (Lilly G.-Kahil); *Agora XII*, 230 and footnote 4.
29. *ARV*, 1503.6; *Clara Rhodos* 2, 131 above, 135-9, pls. 3-5.
30. *ARV*, 1503.
31. *Clara Rhodos* 2, pl. IV.
32. *ARV*, 1503.5; Walters, *H.A.P.*, pl. 42.3. Here the right hand is placed on the hip with a change in the position of the upper torso.
33. See above p. 132 and footnote 35.
34. *Hesperia* 20 (1951) 220, no. 6, Pl. 73 and also pp. 218-219; *Agora XII*, 385 Deposit B 18:5 dated ca. 430-425 B.C.
35. *Hesperia* 35 (1966) 83, Pl. 27e. Also see above p. 77 and Pl. 53.3.
36. *ARV*, 1277, 14-15, 17-18, 22-25.
37. *ARV*, 1126-1128 and 1133.196; *Paralipomena*, 454.3 bis and 3 ter.
38. *ARV*, 1313.8-10; 1314, 17-18.
39. *ARV*, 1322, 11-18; 1322-23, 19-32 ter; 1326-27, 77-90; 1328, 92-99; *Paralipomena*, 479, 14 bis, 20 bis, 91 bis and 96 bis.
40. *ARV*, 1475, 1-2.7.

CHAPTER VII

Iconography of the Pyxis

The iconography of the pyxis is overwhelmingly female and so the occurrence of rare male subject matter between 600 B.C. and 490 B.C. requires some explanation.

Some of these vases come from large workshops such as that of the Leafless Group and the Haimon Painter. Here, where evidence is plentiful it may be seen that the subjects are simply taken from the usual repertory of the workshop and from other vase shapes.

Warriors leaving home, Amazons and warriors leading horses are found on cups by the Leafless Group.¹ Subjects such as Herakles and the boar or Herakles and the bull are found on lekythoi, cups and mastoids in the manner of the Haimon Painter.² Handleless mastoids particularly depict Herakles in a labour, repeated twice, in one composition as is the case for the pyxis Berlin 2034 (Pl. 15,1).³ The komos appears on small hydriai or cups.⁴

A number of vases merely depict animal or bird life, as the ubiquitous swan on pyxides of the Swan Group (Conservatori 305 and Edinburgh 1956.424).⁵ Tleson's pyxis (Pl. 3,2)⁶ has a siren between cocks; a siren between sphinxes. Sphinx, siren or cock may appear singly in the tondo of lip cups by Tleson or be placed one to each side. Two cocks or a siren and a sphinx may appear on one side. The same animals appear in different combinations.

Only the animals of the Boston pyxis⁷ relate to the decoration of skyphoi by the Group of the Boston Lid. Two sirens frequently are placed on one wall of a skyphos; on the pyxis they appear on the lid.

One can only conjecture for unattributed vases or those for which the group of associated vases is small⁸ that the same principle is in operation.

There seems to be no realization yet that the pyxis requires a special iconography of its own.

A pyxis from a tomb in Myrrhinous, probably by Exekias, raises questions. The scene depicts the preparation of a chariot and the name of Stesagoras is written in the field.⁹ Stesagoras was a member of the Kimonian branch of the Philaid family and Immerwahr¹⁰ conjectured that he was Stesagoras II whose father Kimon won three Olympic victories with the same team of horses.¹¹ The fame of the family stables is clearly celebrated on this vase.

It is likely that the vase was commissioned by Stesagoras, considering the individuality of the subject matter and the fact that his name appears on it. But pyxides are only connected with the graves of women so the pyxis was probably given to a woman of his family.

Why would a pyxis bear male iconography if it was to be given to a woman? In this case it seems clear that the family pride was being extended to a female member of the family.

Scenes relating to women first appear around 500-490 B.C.¹²

The iconography of pyxides deals over and over again with the manifold aspects of weddings and mythological paradigms of marriage are plentiful. A favorite tale is that of Peleus and Thetis; the actual wrestling scene is rarely shown but often the scene of pursuit (Copenhagen 4735 and Munich [ex von Schoen, 64]).¹³ And Nereids scatter in alarm and bring the news to Thetis' father Nereus (Cambridge 1933.1, Munich [ex von Schoen, 64] Pl. 66,2)¹⁴ who often stands by an altar with a palm.

That such a scene is a mythological paradigm of marriage is shown by the meaningful juxtaposition of Peleus wrestling with Thetis on the Athens epinetron by the Eretria Painter with scenes

of the brides Alcestis (seated before the door of the thalamus) and Harmonia.¹⁵

Another mythological paradigm of marriage is the abduction of Oreithyia by Boreas (Athens 1586 [Pl. 65,1]; Chicago 92.125).¹⁶ This theme could be symbolic either of marriage or of death.¹⁷ The wind gods were intermediaries between the world above and Hades. They were regarded as fertilizing or impregnating but were also regarded as destructive. A close association between death and weddings appears again and again in visual and literary imagery.

There are two examples of the Boreas and Oreithyia theme on loutrophoroi from the Sanctuary of the Nymph (Bride) in Athens.¹⁸ This sanctuary was not dedicated to the nymphs but to the Bride and she is still called *nymphē* today on her wedding day in Greece. A boundary stone of the sanctuary, graffiti on vases, both shape and iconographic characteristics of the vases make the identification of the sanctuary certain. The majority of vases from the sanctuary were loutrophoroi, though other shapes were included as pyxides. The subjects related primarily to weddings. The vases dated from the middle of the seventh century to the third century B.C.¹⁹

Boreas and Oreithyia also appear on bronze hydriai, some of which have been found in the graves of women. Indeed Picard believed all these hydriai to have been funerary in purpose.²⁰ In this case the theme may represent hopes of immortality for the deceased.

A tomb in Capua included a pair of stamnoi by the Deepdene Painter, one with a representation of A) Eos and Kephalos, B) youth with spear, and women, the other Boreas and Oreithyia on one side and Eos and Kephalos on the other.²¹ This is surely a meaningful juxtaposition of themes as the carrying off a youth by Eos is a parallel to the other theme. Eos is considered to be the female counterpart to Boreas, as each raped his betrothed. However, when a goddess takes a mortal by force, his carrying off is also his death. Eos is imagined in literature as very amorous and most of the stories about her consist of the carrying off of a beautiful youth. A later source, Heraklitos, interprets this as a

euphemism for sudden and premature death. Heraklitos relates that one called the death of a beautiful youth a rape by Eos.²² And to show the interpenetration of wedding and funeral spheres, Eos pursues Kephalos or Tithonos on a loutrophoros from the sanctuary of the Nymph (Bride).²³

More direct representations show the wedding procession of either a mythical or mortal pair. In the sixth century Peleus and Thetis were often represented in a chariot surrounded by gods and led by Hermes. Few of the representations have inscriptions but when gods are present it is assumed that the wedded pair are indeed Peleus and Thetis.²⁴ A black-figure amphora in Naples²⁵ juxtaposes the wedding procession on A with the wrestling match between Peleus and Thetis on B. Peleus and Thetis ride in a chariot, behind the horses proceed the gods, Apollo with his kithara and Artemis with a young faun, and the herald Hermes leads the procession.

A wedding procession on a pyxis by the Marlay Painter (Pl. 49,1)²⁶ about 430 B.C. follows this tradition. The bridegroom mounts his chariot beside his veiled bride, behind follows a youth with a torch, a girl with a basket on her head and finally a woman carefully carrying a lebes gamikos. A woman looks out from a half opened door (of the bride's family's house) at the departing procession. A woman turned towards the wedded pair, lifting a torch, stands behind the chariot horses. Is she the mother? One would expect her to carry two torches as on the lekythos by the Amasis painter in New York.²⁷ Leading the procession is a youth holding a caduceus in lieu of Hermes. There are no inscriptions and it is clear that a mortal wedding though steeped in old tradition is represented.

The Amasis painter's wedded pair rode humbly home on a cart seated behind a pair of mules. This rather countrified version of a nuptial procession finds echoes even on a fourth century pyxis (Athens 1630, Pl. 93).²⁸ Bride and groom are seated in a decorated cart drawn by two horses. Eros, ubiquitous in later fifth and fourth century wedding imagery, flies toward them and behind a woman (probably the mother) lifts the marriage torches . . .

From another tradition stem other wedding processions, this

time on foot, in which the groom leads the bride $\chi\epsilon\iota\rho\alpha \epsilon\pi\iota \kappa\alpha\rho\pi\tilde{\omega}$. Peleus leads Thetis on Louvre L 55 (Pl. 60)²⁹ and Herakles Hebe on Philadelphia, University Museum MS 5462³⁰ and on a pyxis in a private collection.³¹ There are no inscriptions or attributes to identify the wedded pair on a red-figured pyxis, type A, in the Nauplia Museum. The groom grips the bride's wrist in a gesture of forcible possession which was first used in scenes of abduction.³² On a fragmentary cup from the Athenian acropolis by Euphronios, Peleus pulls Thetis after him towards a waiting chariot.³³ In classical art this grip is employed in scenes of bringing home the bride and by Hermes as psychopompos. The theme is prevalent on red-figure loutrophoroi after the middle of the fifth century.³⁴ By the late fifth century the grip has become a conventional gesture.

Elaborate wedding processions sometimes depict the door of the groom's family's house whither the procession is headed. In early representations the whole house is depicted as on the François vase (Pl. 96,2).³⁵ Within the facade, the door is clearly delineated with one panel open to show Thetis pulling aside her mantle in a gesture underlining her married state.

On the Amasis painter's lekythos (Pl. 98,1)³⁶ the house again with the door opened (both panels depicted to the sides) and within, the groom's mother raises a torch (cf. the fourth century rendition on a pyxis in a private collection).³⁷

The earliest wedding procession on a concave pyxis dates about a century later around 460 B.C., where the unnamed pair who must be Peleus and Thetis (Pl. 60), as Apollo and Artemis are present, approach the groom's house. But now only a door (Pl. 97,1), with both panels closed, stands for their destination.³⁸

On the Marlay Painter's pyxis,³⁹ exceptionally, the emphasis is on the departure from the house of the bride and a half-opened door shows a woman watching the departing pair.

One of the loutrophoroi by Hermonax from the Sanctuary of the Nymph depicted a wedding which included a door.⁴⁰

A door appears repeatedly on pyxides in scenes which feature women. The large number of examples⁴¹ and the fact that the vases come from different workshops strike one as significant.

On a pyxis in Heidelberg⁴² (Pl. 98,2, 99,1-2) a maiden is led

toward the door by a lyre-playing Eros—on the other side of it she appears again touching the meaningful door while Eros flies towards her with a small chest. The transition is that from maid to matron (having passed through the door on her wedding day).

On the François vase the muses are present, and it is they who sang at the wedding of Peleus and Thetis. But on more abbreviated depictions of this famous wedding it is Apollo who appears as musician.⁴³

Later still around 460 B.C. a simple young man stands before the prothyron to welcome the wedded pair with music from his lyre⁴⁴ (or is he still Apollo?)

And on Heidelberg 66.10 a lyre-playing Eros sums up all bridal song at the door in his person.

The symbolism of the house door is well attested in Attic classical drama. Admetus addresses the door of his house on his return from his wife's funeral.

"O visage of my house! How shall I enter you . . . How great is the change! Once of old, I entered my house with marriage-songs and torches of Pelion, holding a loved woman by the hand, followed by a merry crowd shouting good wishes . . . Today in place of marriage-songs are lamentations . . ."⁴⁵

Always there is this duality, the wedding doorway may tomorrow become the portal to Hades.

On London E 774,⁴⁶ with the wedding preparations of Nereids, two lebetes gamikoi are placed by the door and on one, miniature stick figures in black silhouette approximate the wedding procession (groom leading the bride and a figure with wedding torches). Actually, the groom leading the bride, *χῆρα ἐνὶ καρνῶν*, is a scene rare on the lebes gamikos but appears on Athens 1172⁴⁷ combined with a scene featuring women on the back.

On a pyxis, Munich 2720 (Pl. 99.3, 100.1-2) the frieze has become emblematic.⁴⁸ A door takes up a major part of the composition. A woman flees from it but turns gesturing. On the other side of the door a Nike, like those on the lebes gamikos. Surely, here the door means the wedding.

It may well be that in scenes as ordinary as those on Berlin 2261⁴⁹ one was supposed also to think of the wedding. There is the door and to the right a woman holds a mirror, next two women stand one on each side of a kalathos; next a seated and standing woman (Pl. 26). In the field among other objects, there are sandals, and they probably are significant.⁵⁰

On a few occasions Nike appears among the women. On lebetes gamikoi (Pl. 101.1) two symmetrically placed Nikai hover or fly beneath the handles, often shown bringing gifts: a basket and a taenia, a kalathos or wedding torches.⁵¹ Kenner has shown that these are not personifications of female beauty or Eos but a winged genius, probably called Nike with a long history and connections with demonic winged beings: Sirens, Sphinxes, Keres, Erinyes, Gorgons, Harpys and Eos.⁵² Sirens, Gorgons and such were often placed by the handles to ward off evil on early vases of the seventh and sixth century and the position of the Nikai on lebetes gamikoi is derived from this old usage. In other words the Nikai have chthonian origins and connections. At the time of the wedding these ministering spirits bring blessings from the nether world to the newly-wedded pair.

In contracting marriage the pair prayed to the Tritopatores⁵³ or "great-grandfathers" and addressed them as *ἀνεμοί* or *δεσπόται ἀνέμων* and asked for the blessing of children. They were conceived as aeriform ancestor souls who have their seat in the winds. There is a sanctuary of the Tritopatores in Delos and another in the Ceramicus.⁵⁴

These female winged genii are placed on vases with nuptial iconography such as lebetes gamikoi, loutrophoroi, lekanai and pyxides. But the Nikai have also a connection with death. A fragment of the fourth century in Vienna University⁵⁵ shows two Nikai similar to those on lebetes gamikoi hovering placing a funeral vase. And it should be said in this connection that in Hesiod's *Theogony* Nike is said to be the daughter of Styx.⁵⁶

The connection of the Nikai on pyxides with those on lebetes gamikoi is most clearly shown on Munich 2720.⁵⁷ Here the Nike hovers, a taenia in front of her, by the doorway, in an exact quote of the position of those on lebetes gamikoi.

Many lebetes gamikoi depict a file of women bringing presents to the bride in a scene which has been interpreted as Epaulia.⁵⁸ In the wings fly the two Nikai with their gifts. On Athens 13676a (Pl. 101.2), a pyxis of the Koine Class, a similar file of women bear their gifts: a kalathos and a taenia, a basket and a mirror, and a balancing stick; and it is Nike with a wreath who leads the procession to the seated bride.

On the lid of the pyxis, Athens 1597 (Pl. 103.2) gifts are brought by Nike and Eros, exceptionally to a seated youth, probably the groom. To the right of Eros stand two women, one with a wreath and the other with a kalathos.⁵⁹

A pyxis once on the London Market (Pls. 102.1-3) tells little overtly. A seated woman (bride) looks back at the door, a woman moves away from her while looking back, then Nike muffled within her himation stands by the door. The components of the picture read like a formula. Door, Nike and seated woman (bride) = wedding.

Sometimes Eros joins the women in bringing gifts to a bride.⁶⁰ Or Erotes replace the women so that all that remains of such a composition is an Eros, bearing a chest, flying after a woman who flees while looking back and then a similar pair (Pl. 51.1).

The interpenetration of wedding and funeral spheres is quite clear in the case of the loutrophoros. The loutrophoros, originally a vase with funeral iconography, becomes a vase with wedding themes. The change from prothesis and valediction to wedding is clearly seen in the listing of subjects for the loutrophoroi of Hermonax.⁶¹

It is known that the loutrophoros was used to fetch water for the bridal bath and yet a stele with a relief of a loutrophoros or a stone monument of one was also placed on the grave of the unwed.⁶²

The stele of Phrasikleia refers poignantly to the lot of a maiden destined always to be a kore.

Σῆμα Φρασικλείας / Κόρη κεκλήσομαι / αἶει ἀντὶ
γάμου / παρὰ Θεῶν τοῦτο / λαχούσ' ὄνομα⁶² bis

Such interpenetration of spheres is exemplified in the concave pyxis by a consideration of Iphigeneia as a bride.

"Iphigeneia, by the will of Artemis became Hecate" is what

Hesiod is reported to have said in the *Catalogue of Women*.⁶³

Euripides in *Iphigeneia in Tauris* wrote that the clothes of women who died in childbirth were dedicated at the sanctuary of Artemis at Brauron.

"Thou, Iphigeneia, by the holy stairs
Of Brauron must this Goddess' warden be.
There shalt thou die, and be entombed, and webs,
Of all fair vesture shall they offer thee
which wives who perish in their travail-tide
Leave in their homes."⁶⁴

Brauronian inscriptions from the Acropolis record dedications of women's clothes and indicate their type, decoration and condition but nothing is said of the reason for the dedication.⁶⁵ The women's clothes are almost all used, not new. A few children's and men's clothes were also dedicated. In other words, Euripides' statement is neither proved nor disproved by the inscriptions.

One thinks of Iphigeneia as a daughter born to Agamemnon and Klytaimestra who was sacrificed for a wind. The fleet was delayed at Aulis awaiting a favorable wind for Troy. Euripides in *Iphigeneia in Aulis* recounts how Klytaimestra and Iphigeneia came down to Aulis in a chariot laden with wedding dower—Iphigeneia as she thought to be bride of the warrior Achilles. Klytaimestra speaks,

"Good hope have I that I am come to lead
The bride to happy bridal. From the car
Take ye the dower that for the maid I bring,
And bear to the pavilion with good heed."⁶⁶

A white ground lekythos by Douris in Palermo (Pl. 104.3)⁶⁷ shows Iphigeneia as a bride wearing chiton, short himation embroidered with stars and a veil. She is being led toward an altar by a warrior with a drawn sword, but actually force is only implied as he holds only a portion of her himation. The warrior behind does not touch her. Note the labels—Iphigeneia, Teukros (for the warrior) and Alpha Rho for Ara - altar.

A much more curious representation may be seen on a pyxis in the British Museum (Pls. 62 and 103.1).⁶⁸ If there were no inscriptions it would be entitled *women in the home* or in German text, "Frauengemach." But the inscriptions give us the names of Argive heroines, Helen, seated at a wool basket, and Klytaimestra; a woman (unlabeled) and Cassandra; Iphigeneia, binding her head for her bridal, stands in the doorway, while Danae brings her a chest.

Now when an author ventures an opinion as to the destination of a pyxis it is usually said to be a wedding gift. But, however one understands the story of Iphigeneia, whether actually sacrificed and killed at Aulis or snatched away by Artemis to become her priestess first at Tauris and later at Brauron, it would seem highly unlikely in mid fifth-century Athens to proffer a pyxis with a representation of Iphigeneia to a young, neat-ankled bride.

The pyxis in the British Museum is one of a pair, the other being London E 772 (Pl. 63).⁶⁹ The profiles are similar but not identical, as there are slight rhythmical differences in detail. The handle of the second may once have been a terracotta loop.

The lids are the same with circumscribed palmettes placed in a Vitruvian wave pattern. Beazley remarked "The lid is by the same hand as in London E 773, but the figure-work seems not." Both are by followers of Douris.

The representation on this pyxis is of the Hesperides (Pl. 103,3) quite surely and without a question mark, though thought of in an unusual and delightful way. There is a Hesperid standing by a fountain waiting for her hydria to fill, another follows and a third runs toward the tree, while Thetis is the one gathering the apples. There is the tree and the Hesperides, given fancy names, are tending it. Thetis is not the name of a Hesperid but is a favorite in depictions of mythological marriage. This is especially so in the decoration of pyxides of this class (Class of Berlin 3308).

One might say that the representation of the Hesperides pyxis is a paradigm of marriage as Apollodorus⁷⁰ and others tell us that when Hera was wedded to Zeus, Ge gave a wedding present of the golden apples of immortality. But probably one should interpret the iconography as a paradigm of immortality. Reading the two

pots together—one understands that a maiden, dying young before the age of marriage was given a picture of Iphigeneia as a bride and also hopes of immortality in the depiction of the tree of the Hesperides. In other words, the two vases were a funeral gift to a young woman and were probably placed in her tomb, which preserved them intact for our perusal.

A white ground lekythos in Athens (Pl. 104,1)⁷¹ adds to our understanding of the matter. There is a young girl with long tresses standing by a tomb, her tomb, holding her pet hare. On the other side of the tomb, a mourning woman flings up one arm in despair. Between them is a tomb with a loutrophoros-hydria on top. This young woman also did not live until her wedding day; the vase atop the tomb symbolizes that vase that should have contained water for her bridal bath. You might call the loutrophoros-hydria a gift of compensation. It represents what happiness she should have had if she had lived long enough. A statue of a smaller girl with her pet hare on her arm comes from Brauron (Pl. 104,2); perhaps she is one of the "bears" of Artemis and the young girl on the lekythos might be her elder sister. The little girls who wore saffron chitons and served Artemis at Brauron, passing the stage of puberty, were soon to become the young women who married in Athens.

Do not think that I mean to suggest that all pyxides were funeral offerings—not so, the subject is very complicated.⁷² In this particular case the pair of pyxides in the British Museum London E 773 and E 772 made by the same potter, decorated in the same workshop - their destination is clearly funereal.

In the *Catalogue of Women*, when it states "Iphigeneia by the will of Artemis became Hecate", one should probably understand Artemis for all three parts of the equation.⁷³

NOTES: CHAPTER VII

1. *ABV*, 636, 643-644; *Paralipomena*, 312.
2. *ABV*, 546-547; 560; 558-559.
3. *ABV*, 558-559.
4. *ABV*, 556; 561.
5. *ABV*, 656, 63-64. The number of the Edinburgh vase has been changed.
6. *ABV*, 181, 49.
7. *ABV*, 616.11; *Paralipomena*, 306; *BMFA* 61 (1963) 64-5.
8. New York pyxis related to the New York amphoriskos and to the Painter of Munich 1842, *ABV*, 455, 3.
9. *ARV*, 1699; *BCH* 86 (1962) 669, fig. 27; *Paralipomena*, 61.
10. Talk presented to APA, Christmas 1972 by Henry R. Immerwahr, University of North Carolina.
11. Herodotus 6.103.
12. Athens Acr. 560; *ARV*, 479, 336 and 458; Laon 37.1009; *CVA* France 20, Laon 1, pl. 11, 1-3.
13. *ARV*, 625, 95; *CVA*, Denmark 4, Copenhagen 4, pl. 162, 4; *ARV*, 806, 93; Lullies, *Eine Sammlung griechischer Kleinkunst*, pl. 26.
14. *ARV*, 451, 32; *Paralipomena*, 521; *CVA*, Great Britain 11, Cambridge 2, pl. 26, 1; *JHS* 90 (1970) 193.
15. *ARV*, 1250, 34; Arias and Hirmer, pl. 203; *SBHeidelberg* 45 (1961) pl. 2 (Schweitzer); Webster, *Potter and Patron in Classical Athens*, 107.
16. *ARV*, 798, 146-147.
17. Webster, *Potter and Patron in Classical Athens*, 107, 255; H. Kenner, "Flügel Frau und Flügeldämon," *JOAI* 31 (1939) 87.
18. *ARV*, 689, 260 and 506, 26.
19. John Travlos, *Pictorial Dictionary of Ancient Athens* (London 1971) 361.
20. *MonPiot* 37 (1940) 89 (Picard); Webster, *Potter and Patron in Classical Athens*, 258; *AJA* 50 (1946) 366-367 and note 23 (Richter). Terracotta hydrias frequently were used as funeral receptacles in the Hadra cemetery near Alexandria. Miss Richter believed that the bronze hydriai were made for actual use though she agreed that some had served as funeral urns. "Since most of the subjects of their reliefs relate to love, they were perhaps given as wedding presents to young brides . . ." Here the question arises if a subject relates to love and weddings is the vase necessarily a wedding gift? Lebetes gamikoi appear in representations of wedding preparations (London E 774; *FR*, pl. 57, 3) and yet they have been found mostly in tombs and in the sanctuary of Artemis Brauronia on the Acropolis and at Brauron.
21. *ARV*, 498, 2, 5; *AJA* 49 (1945) 157 (Beazley); Philippaki, *The Attic Stamnos* (Oxford 1967) 83; Webster, *Potter and Patron*, 290.
22. *RE* s.v. Eos and especially p. 1268; *JOAI* 31 (1939) 89; Herakleitos c. 68; *Oxford Classical Dictionary* s.v. Eos.
23. *ARV*, 957, 45; Webster, *Potter and Patron*, 107.
24. E. Götte, *Frauengemachbilder in der Vasenmalerei des fünften Jahrhunderts* (diss. Munich 1957) 33.
25. *CVA*, Italy 20, Naples 1, He pl. 3, 3-4.
26. *ARV*, 1277, 23; *JHS* 41 (1921) 144.

27. *Paralipomena*, 66; *AntK* 3 (1960) pl. 7.
28. Schefold, *Untersuchungen*, 59; G. Nicole, *La Peinture des Vases Grecs* (Paris 1926) pl. 51; *FR*, III, 154; *AthMitt* 32 (1907) pl. V, 1.
29. *ARV*, 924, 33; Pfuhl, fig. 580.
30. *The Museum Journal* 7 (1916) 272, fig. 205.
31. *Corolla Ludwig Curtius* (Stuttgart 1937) pl. 52.
32. Gerhard Neumann, *Gesten und Gebärden in der Griechischen Kunst* (Berlin 1965) 59ff.
33. *ARV*, 17, 18; Langlotz, *Die antiken Vasen von der Akropolis zu Athen*, II, pl. 8, A-B, wedding of Peleus and Thetis.
34. *BCH* 54 (1930) 440-441, pl. XXIV (Haspels).
35. *ABV*, 76, 1; *FR*, pls. 1-2. The Gods visiting the newly-wedded Peleus and Thetis.
36. *Paralipomena*, 66; *AntK* 3 (1960) pl. 7.
37. *Corolla Ludwig Curtius*, pl. 52.
38. *ARV*, 924, 33; Pfuhl, fig. 580.
39. *ARV*, 1277, 23; *JHS* 41 (1921) 144.
40. *ARV*, 488, 85.
41. Twenty four examples: Oxford 1961, 468 (Pl. 36.3; *ARV*, 917, 202); Athens 1591 (Pl. 36.2; *ARV* 955.1); Athens 1661 (*ARV*, 1221, 1); London Market (Pl. 43.1); Yale 153 (*ARV*, 944, 83; Baur, 103 and pl. 12); Mississippi P 108 (*CVA*, U.S.A. 7, the Robinson Collection 3, 20 and pl. XI); Munich 2720 (*ARV*, 1223, 4; *CVA*, Germany 6, Munich 2, pl. 96, 6-8); Athens, from Brauron, now lost (*ARV*, 1223, 7); Leyden KVB 157 (Pl. 58.3; *ARV*, 1223); Athens Acr. 569 (Pl. 58.2, *ARV*, 890, 172); Athens 1588 (Pl. 77.2, *ARV*, 1023, 144); Cambridge 168 (*ARV*, 1223, 5); Heidelberg 58.21 (*ARV*, 944, 84; Hampe, *Neuerwerbungen* 1957-1970, pl. 62); Berlin 2261 (*ARV*, 906, 116; *CVA*, Germany 22, Berlin 3, pl. 136, 1, 3-4); Louvre LP 2692 (*ARV*, 970, 91); London E 773 (*ARV*, 805, 89; *FR*, pl. 57, 1); London E 774 (*ARV*, 1250, 32; *FR*, pl. 57, 3); Heidelberg 66.10 (Hampe, *Neuerwerbungen* 1957-1970, pls. 60-61); Athens, Agora P 2283 (*ARV*, 1223, 5; *Hesperia* 4, 476, 2, and 480, 2); Boeotian r-f example from the Thespian Polyandron; Athens (*ARV*, 955, 3); Bowdoin 30.3 (*ARV*, 1223); Athens 14909 (Pl. 66.1; *RA* 36 [1950] 40.75 and Berlin 3373 (Schefold, *Untersuchungen*, 59, pls. 16-17.2).
42. Hampe, *Neuerwerbungen* 1957-1970, pls. 60-61 and no. 84, pp. 54-55.
43. *CVA*, Italy 20, Naples 1, He pl. 3.
44. *ARV*, 831, 20; *CVA*, Germany 22, Berlin 3, pl. 101.
45. Euripides *Alkestis* lines 910-925; *The Complete Greek Drama*, ed. by W. J. Oates and E. O'Neill, Jr.; E. H. Haight, *The Symbolism of the House Door in Classical Poetry* (New York 1950) 32.
46. *ARV*, 1250, 32; *FR*, pl. 57.3; C. H. Smith, *Catalogue of the Greek and Etruscan Vases in the British Museum*, III, E 774.
47. *ARV*, 585, 33; *CC*, pl. 43.
48. *ARV*, 1223, 4; *CVA*, Germany 6, Munich 2, pl. 96, 6-8.
49. *ARV*, 906, 116; *CVA*, Germany 22, Berlin 3, pl. 136, 1, 3-4.
50. *AthMitt* 32 (1907) 91, footnote 1. Sandals are mentioned as an Epaulia present in Eustathius. Wedding shoes are put on the bride (London E 774; *ARV*, 1250, 32; *FR*, pl. 57.3); on Helen (Ghali-Kahil, *H*, pl. IX, 1-2; XI). A maid puts shoes on Hippodameia on the east pediment of the temple of Zeus at Olympia (Marie-Louise

Säflund, *The East Pediment of the Temple of Zeus at Olympia* [Göteborg 1970] 105-107, figs. 69-70 and references); the bride ties her own sandal on a lebes gamikos (ARV. 1322, 11; *AthMitt* 32 [1907] pl. 7). Boots had funeral connections in the Geometric period. Two terracotta pair were found in a grave (*Hesperia* 18 [1949] 282, 296-297, pls. 67, 70). One pair were found in the grave of a woman at Eleusis and Poulsen put forward the theory that the boots were an offering for the use of the spirit of the dead on the journey to Hades (F. Poulsen, *Die Dipylongräber und die Dipylonvasen*, 30-31). The Stele of Ameinoklea represents death in terms of a wedding. Sandals are placed on the bride of Hades (Conze, *Attische Grabreliefs*, pl. 177; Säflund, fig. 74 and p. 107).

51. *AthMitt* 32 (1907) pls. 5, 7-8.

52. *JOAI* 31 (1939) 81-95 (Kenner).

53. *RE* s.v. Windgötter, 514.

54. Daremberg-Saglio s.v. Tritopatreis; John Travlos, *Pictorial Dictionary of Ancient Athens*, 299, 302.

55. CVA, Germany 5, Vienna 1, pl. 26; *JOAI* 31 (1939) fig. on p. 81.

56. Hesiod *Theogony* line 383ff.

57. ARV. 1223, 4; CVA, Germany 6, Munich 2, pl. 96, 6-8.

58. *AthMitt* 32 (1907) 91ff. pls. 5, 8 (Brueckner); Schefold, *Untersuchungen*, 146; Pfuhl, II, 577; CVA, U.S.A. 5, University of California I, pl. 51.1 and p. 50; *Hesperia* 18 (1949) 311-312, no. 7 (Corbett).

59. Nike, Eros and women appear on the pyxis, New York 06.1021.120 (lid) and Nike, women and Eros on New York 06.1021.123. The Nike on Heidelberg 58.21 is seated by a door looking back at a seated bride. Hampe calls this winged figure Iris (Hampe, *Neuerwerbungen* 1957-1970, pl. 62, no. 85). The door is an abbreviation for the house as may be seen by comparing the example on the Francois vase (Pl. 96.2) and Amasis painter's lekythos (Pl. 98.1).

60. CVA, Germany 22, Berlin 3, pl. 139, 5-7.

61. ARV. 488, 80-100; *JOAI* 31 (1939) 94 (Kenner).

62. H. J. Rose, "The Bride of Hades" *Classical Philology* 20 (1925) 238-242; Conze, *Die attischen Grabreliefs*, pls. 56, 92, 100, 131, 216, 232, 367-375; *AJA* 65 (1961) pl. 98, 3 loutrophoros-hydria on top of tomb; Helga Gericke, *Gefäßdarstellungen auf griechischen Vasen* (Berlin 1970) 59ff. An unmarried man was perhaps conceived of as bridegroom of Persephone, a maiden as bride of Hades.

62. bis. *BSA* 57 (1962) 138, no. 46 (Jeffery); *Athen Annals of Archaeology* 5 (1972) 298-314.

63. Hesiod *Catalogue of Women* 71.

64. Euripides *Iphigeneia in Tauris* L. 1464ff. Loeb Classical Library.

65. Tullia Linders, "Studies in the Treasure Records of Artemis Brauronia Found in Athens" *Acta Instituti Atheniensis* 19 (1972) 9-21.

66. Euripides *Iphigeneia in Aulis* L. 609ff. Loeb Classical Library.

67. ARV. 446, 266; *MonAnt* 32 (1927) 331 and pl. 94.

68. *FR*, pl. 57.1; ARV. 805, 89; Beazley related the representation to the curse of Aphrodite on the daughters of Tyndareus (Hesiod *Catalogue of Women* 67) which made them "twice and thrice wed and deserters of their husbands." Thus Beazley noted that the name of Timandra should have been included instead of Cassandra.

69. ARV. 806, 90; *FR*, pl. 57, 2.

70. Apollodorus 2.5.11.

71. ARV. 1022, 139 bis; *AJA* 65 (1961) pl. 98.3.

72. The fact that some pyxides preserve their contents such as psimythion and cinnabar suggests that some at least were used in daily life. See Introduction p. 4 and footnotes 26 and 27.

73. L. R. Farnell, *The Cults of the Greek States* II, 440-441 and footnote 34; Theodore Kraus, *Hekate* (Heidelberg 1960) 14.

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Addenda

Various pyxides have come to my notice since the book was completed. Such information as is available is appended here.

1. Athens 1593. Fig. 16e.
 Lid domed. Wall concave with inset flange to receive lid. Ring foot.
 Laurel (half) on body. Lid: woman with kalathos and woman with box. Eros and woman.
 Red-figure pyxis, type C, later fifth century B.C.
 Hasty style not far from the Lid Painter and Marlay Painter. Profile similar to Athens 1597.
2. Boston 38.1971 on anonymous permanent deposit.
 H. with lid 0.17, H. without lid 0.115, D. of lid 0.122.
 Red-figure pyxis type A, women working with wool, ca. 450 B.C.
3. Dallas, Museum of Fine Arts.
 H. 0.239, D. at rim 0.138, D. of lid 0.158.
 Lid: tongues, black band, vertical circumscribed palmettes, black band, egg and dot.
 Red-figure pyxis, type A, by or near the Aberdeen Painter, Herbert Hoffmann, *Ten Centuries that Shaped the West*, no. 191; for ring knob cf. Vienna 3719 (CVA Austria 1, Vienna 1, pl. 48.7); for profile cf. Penthesilea Workshop II, ca. 440-430 B.C.
4. Denver An. 97.
 H. with lid 0.05, D. 0.11, D. of lid 0.145, H. of foot 0.003.
 Wreath on body, egg pattern on lower keel. Lid: Eros and seated woman, women.
 Red-figure pyxis, type C, late fifth - early fourth B.C.
5. Eretria Museum.
 Black-glaze pyxis of type A.
6. Houston, D. and J. de Menil Collection.
 H. 0.063, max. D. 0.054.
 Knob modern, slightly domed lid with lower rim, cylindrical wall with widely projecting lower keel, tripartite foot.
 Miniature red-figure pyxis type A, ca. 420-410 B.C. H. Hoffmann, *Ten Centuries that Shaped the West*, no. 192.
7. Istanbul, Archaeological Museum.
 Concave curve strengthened at base, tripartite foot, kothon type knob. Profile somewhat similar to Athens 17191.
 Lid: tongue and dot (debased) black band, vertical circumscribed palmettes.
 Line and dot above and below frieze (that above is on the flange of the lid).
 Red-figure pyxis type A, chain of maidens approaching an altar with a column behind it, ca. 440-430 B.C.

8. Maplewood, Joseph V. Noble.
Red-figure pyxis, type C.
9. Marathon Museum, Marathon.
Fragments of lids of red-figured pyxides of type C.
10. Thebes Museum from Kanapitsa.
Alien lid.
Boeotian red-figure pyxis, type A, profile of Penthesilea Workshop II, wedding, end of fifth century B.C.
11. Thessalonike, Archaeological Museum.
Black-figure, concave pyxis of Swan Group.
Line of XXXs, swans upright.
12. Würzburg H 5333.
Lid and foot missing, H. 0.10, D. at lip 0.085
Cylindrical wall with projecting lower keel. Egg and dot on keel.
For shape cf. Toronto 919.5.32, Pl. 84,1
Attic red-figure pyxis, type A, Aphrodite and Adonis, ca. 380 B.C.
Erika Simon, "Aphrodite and Adonis Eine Neuerworbene Pyxis in Würzburg", *AntK* 15 (1972) 20-26, Pl. 6.

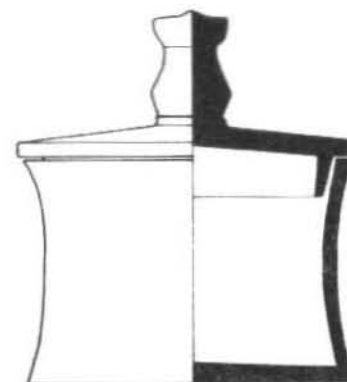
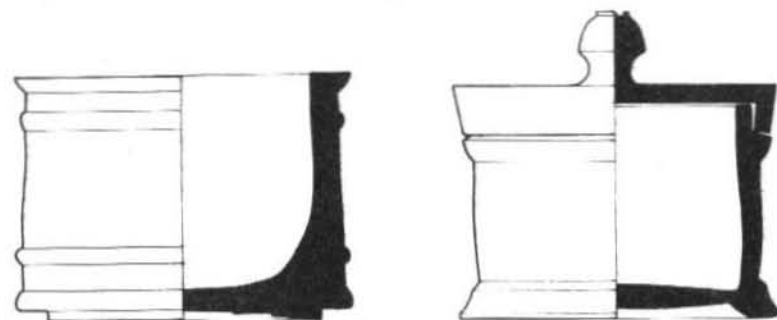
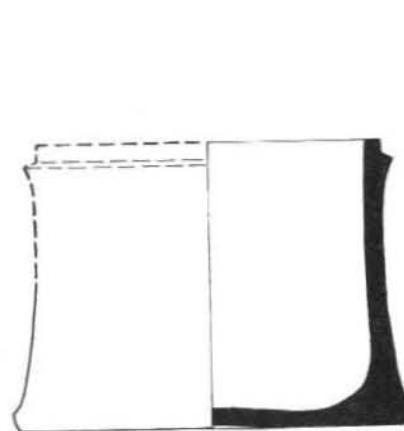


Fig. 1a.

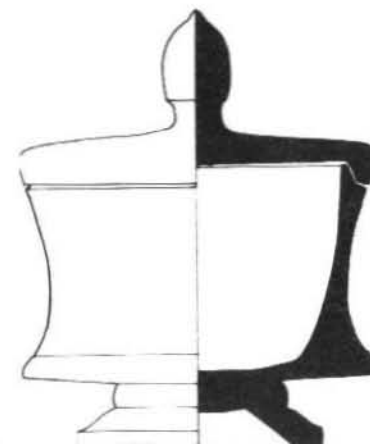


b.

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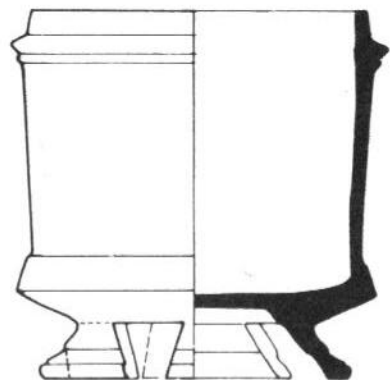
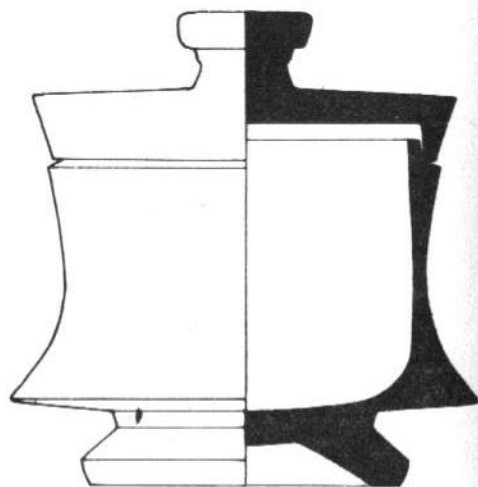
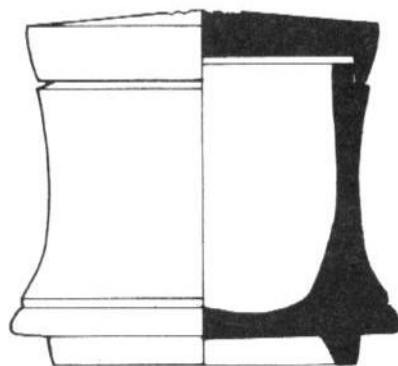


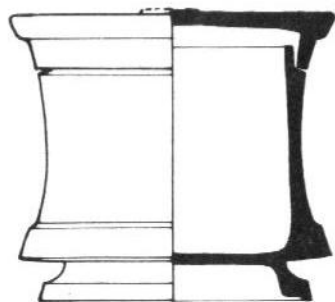
Fig. 2a.



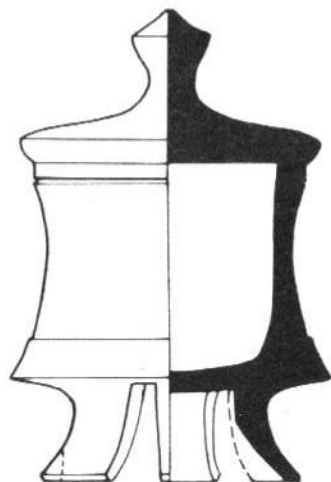
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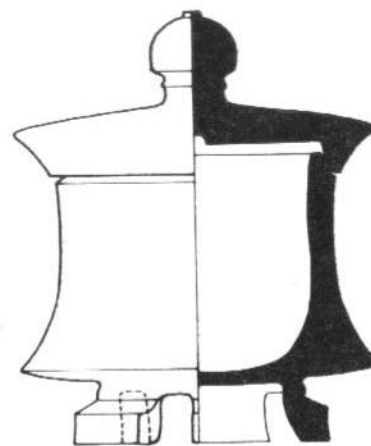
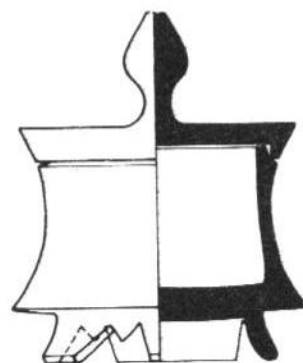
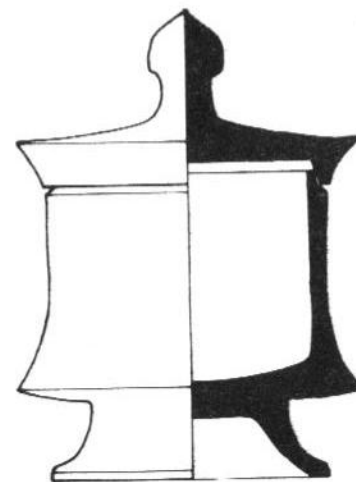


Fig. 3a.



b.



c.

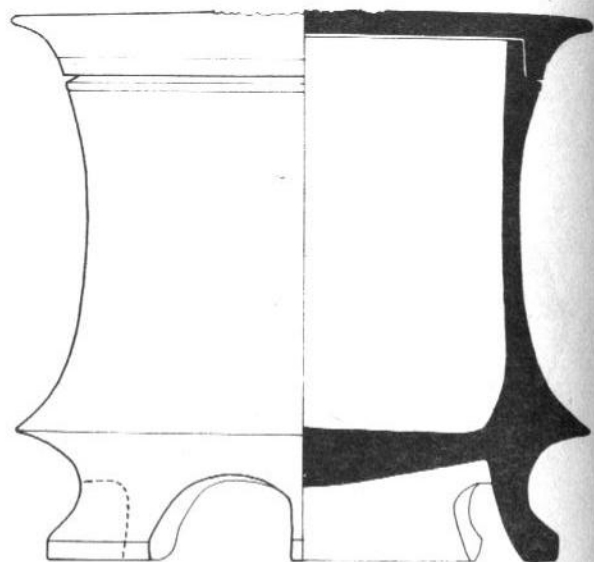
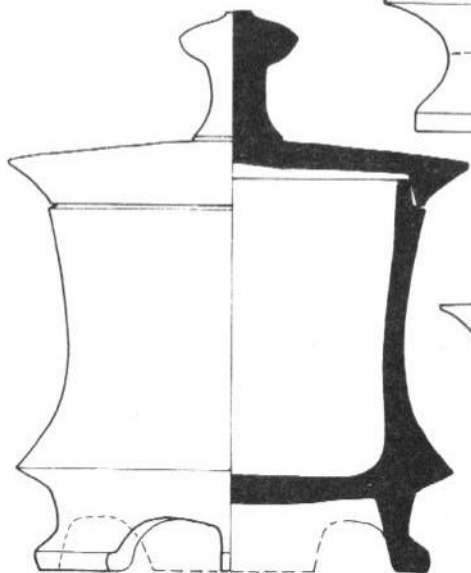
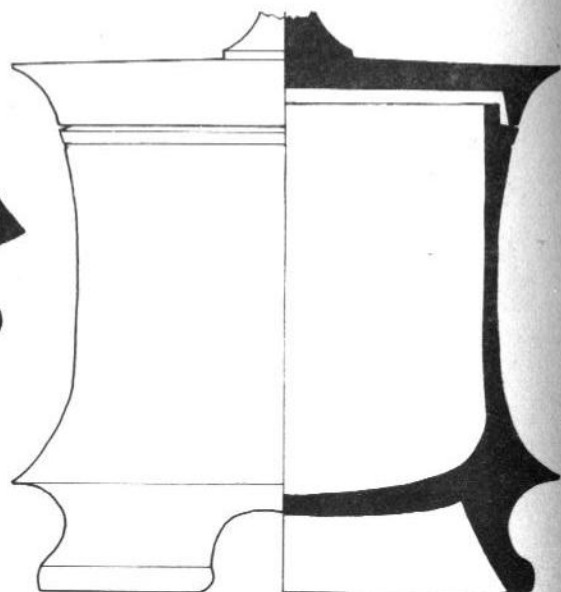


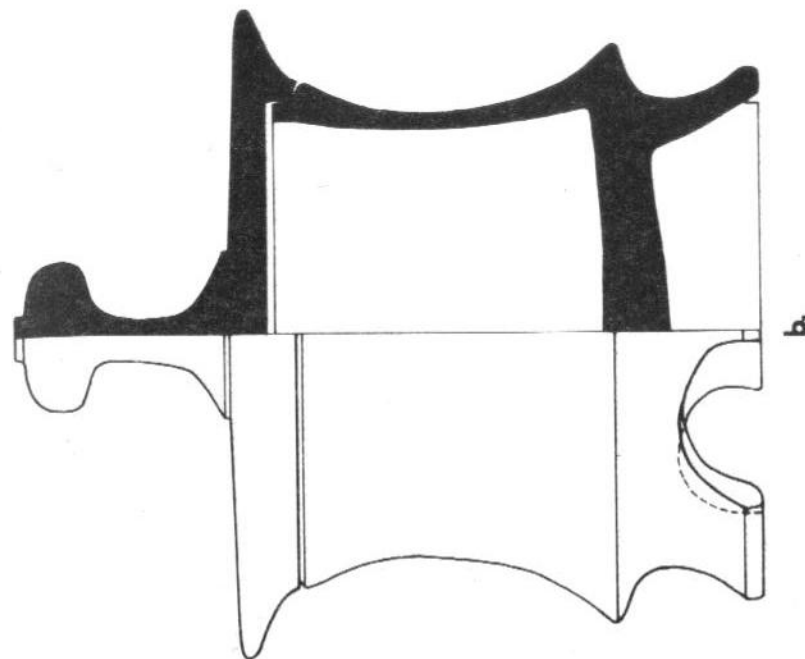
Fig. 4a.



b.



c.



b.

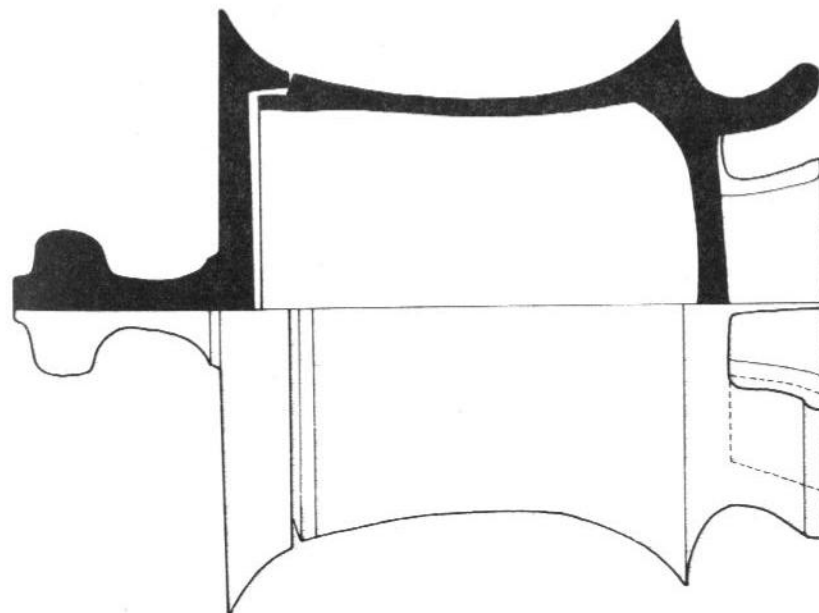


Fig. 5a.

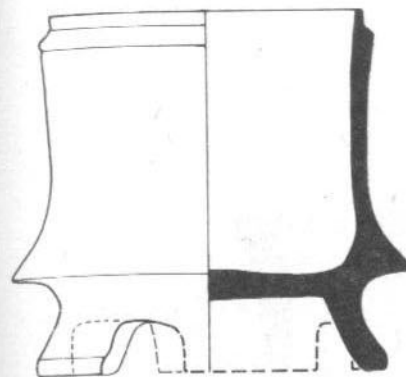
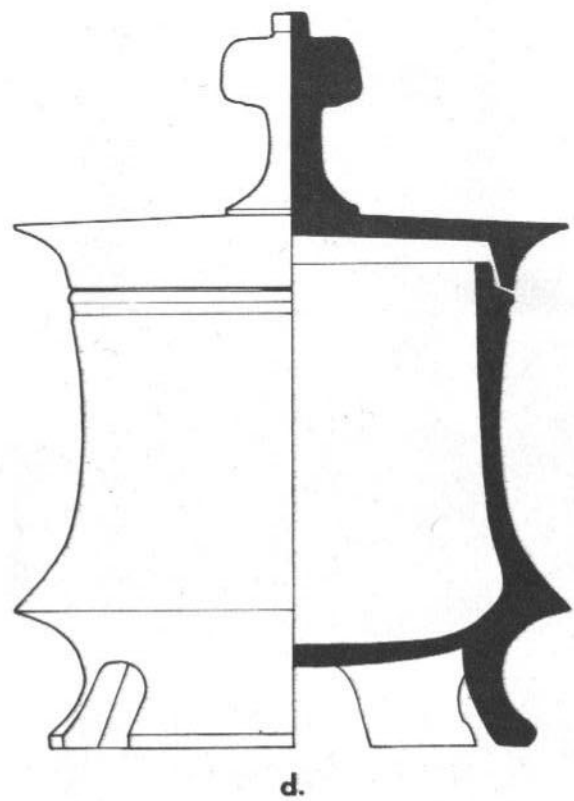
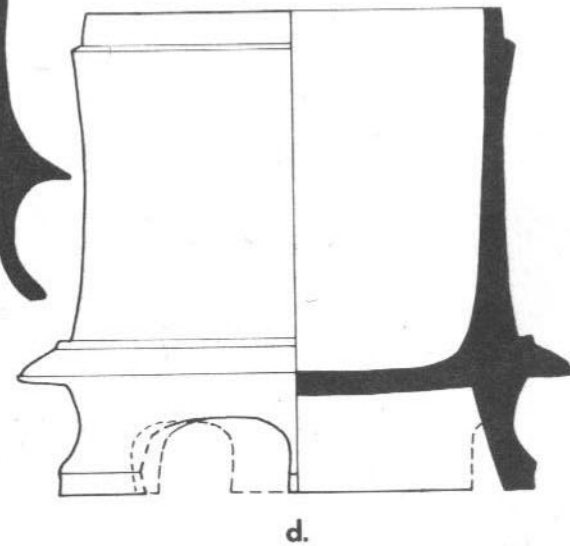
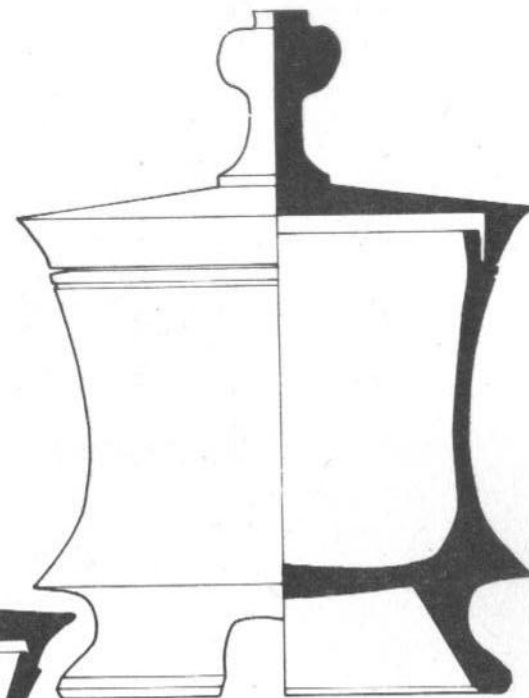
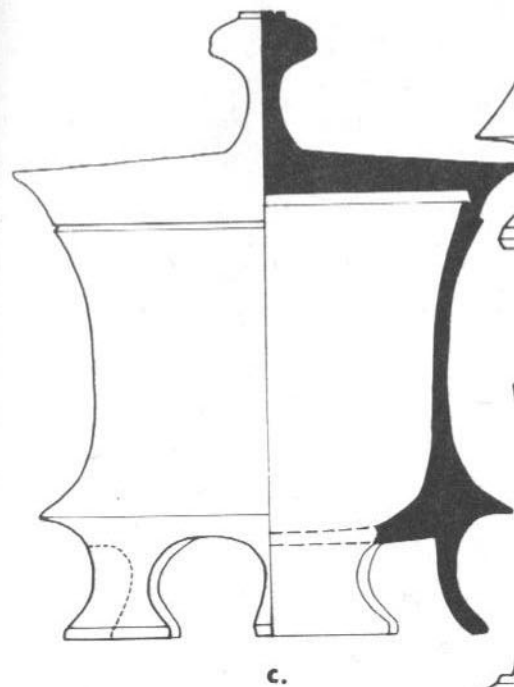
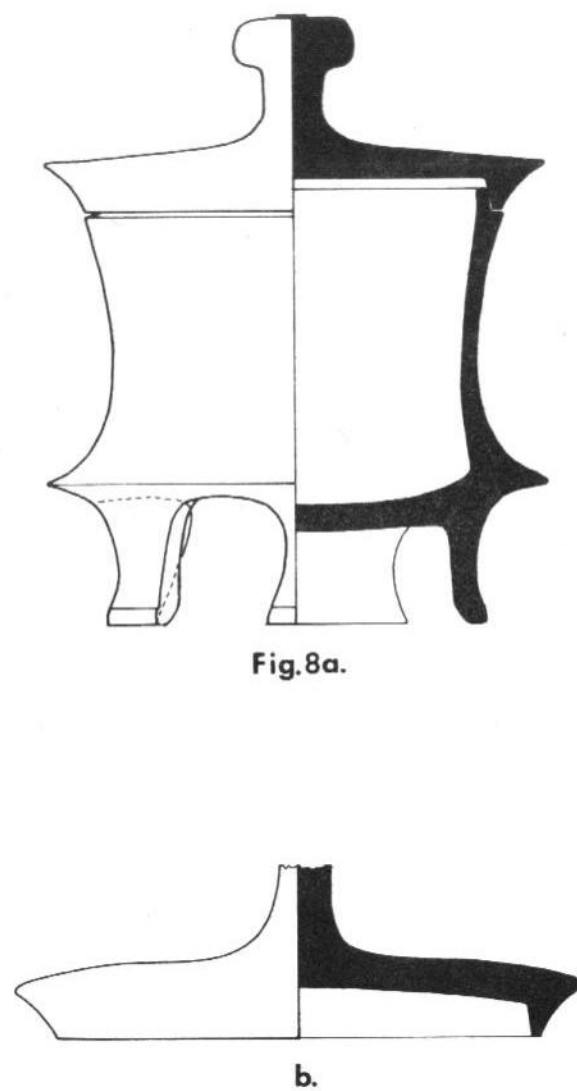
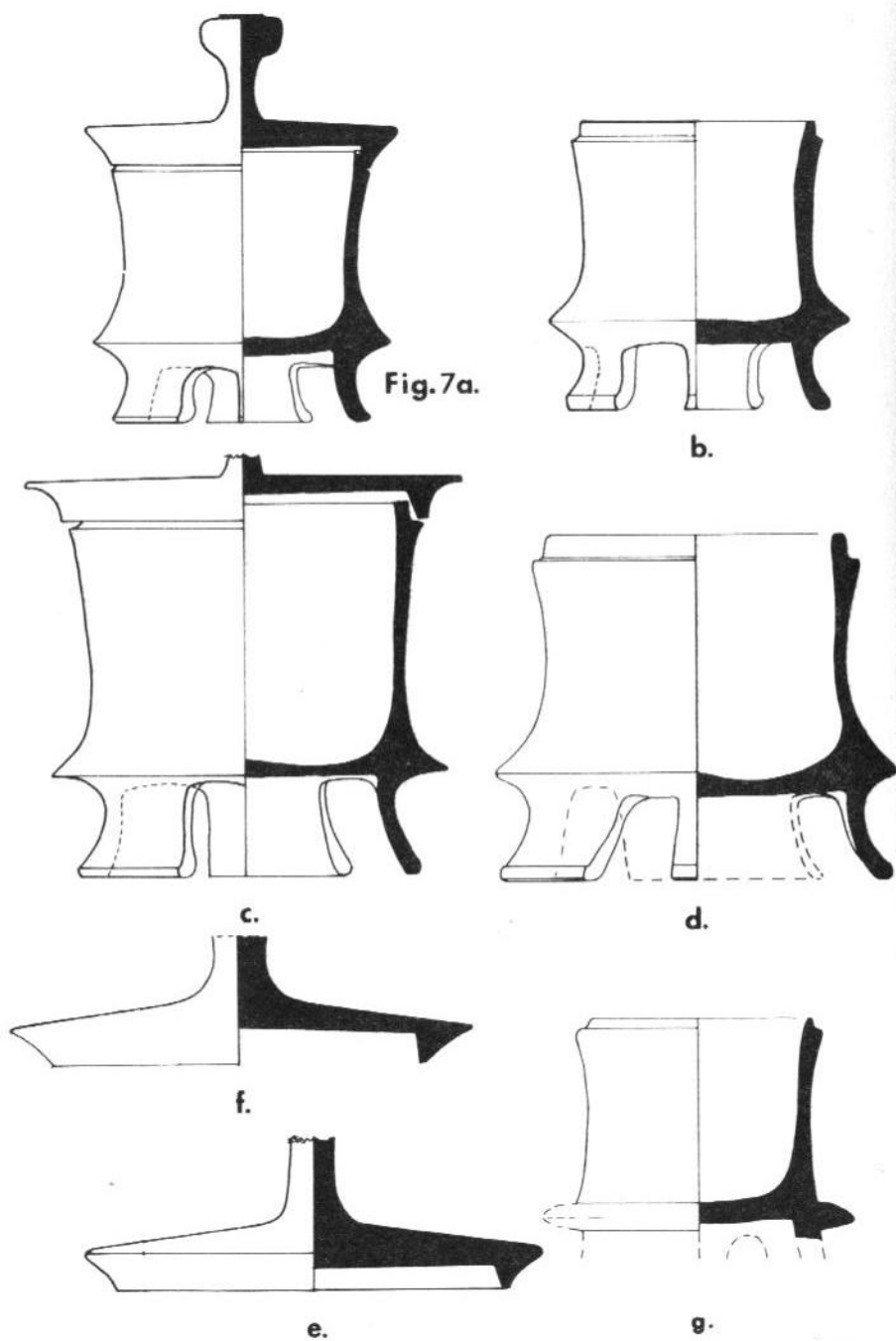


Fig. 6a.





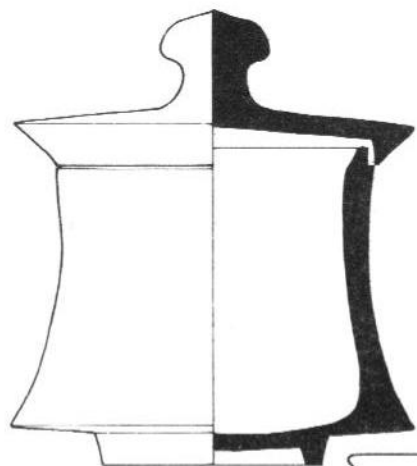
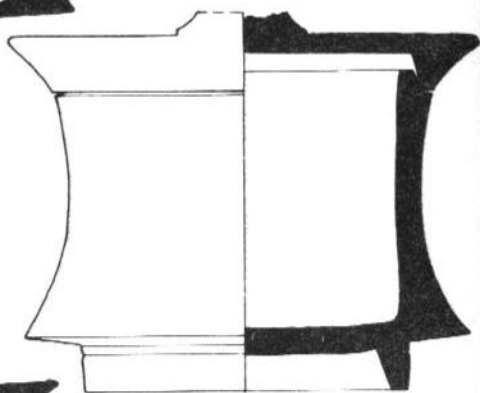
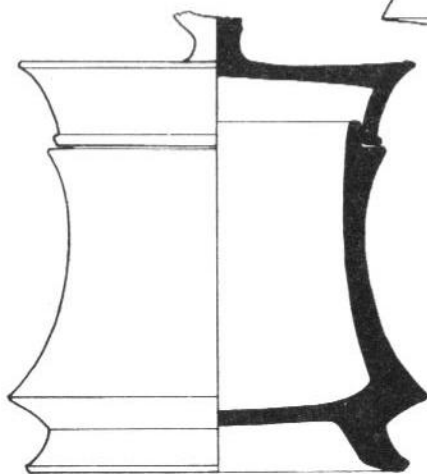


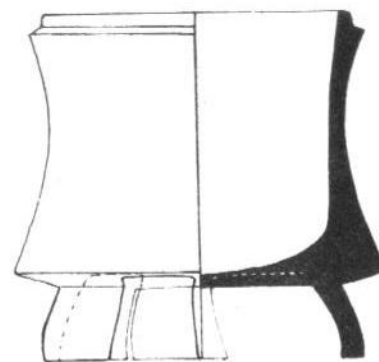
Fig. 9a.



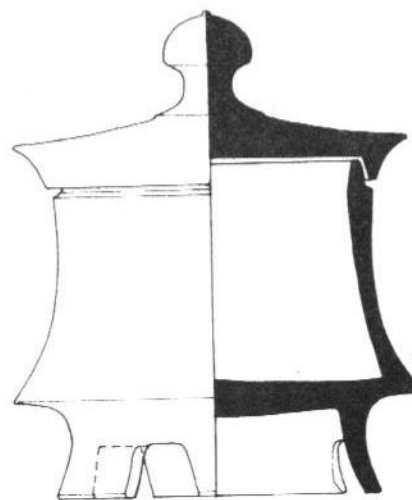
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Fig. 9

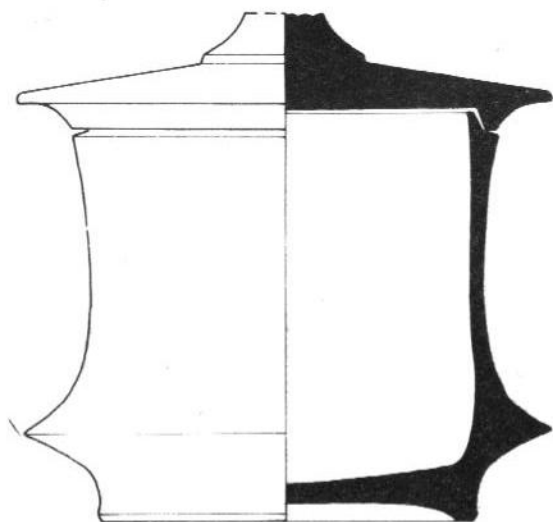
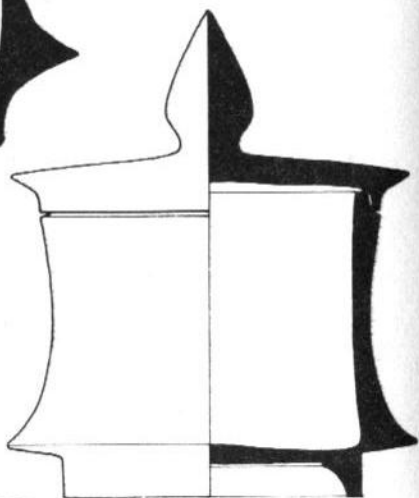
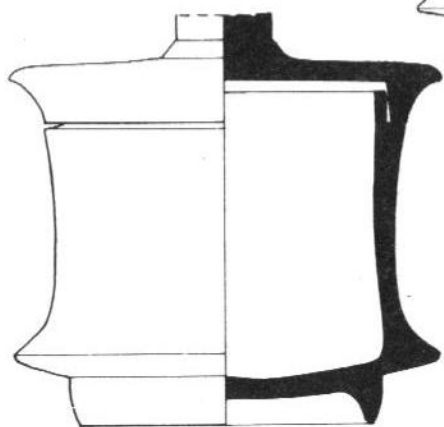


Fig. 10a.

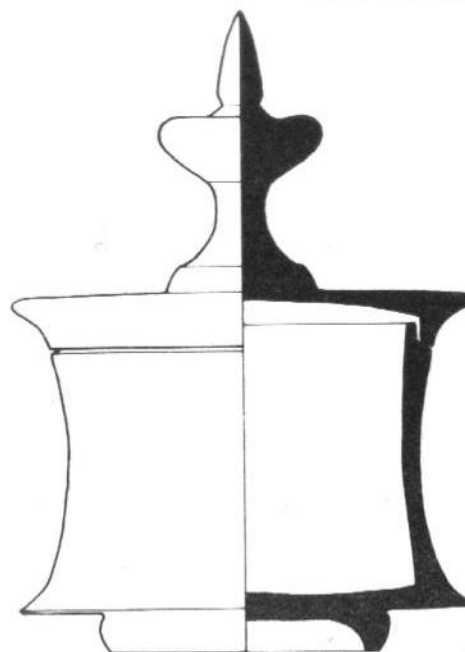


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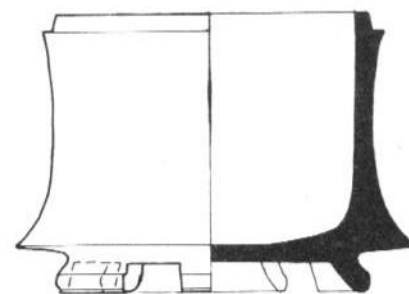


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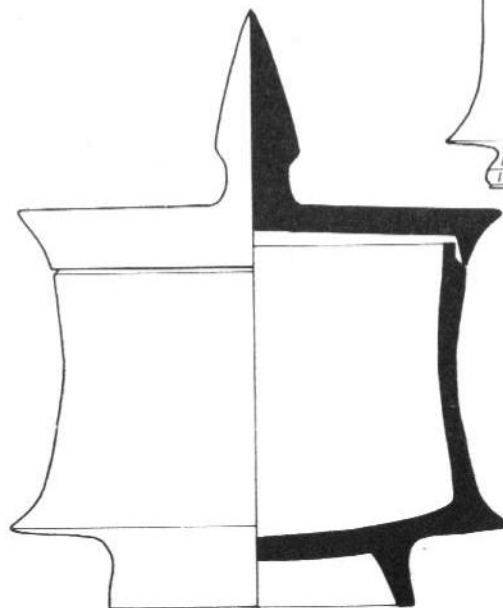
Fig. 10



d.



e.



f.

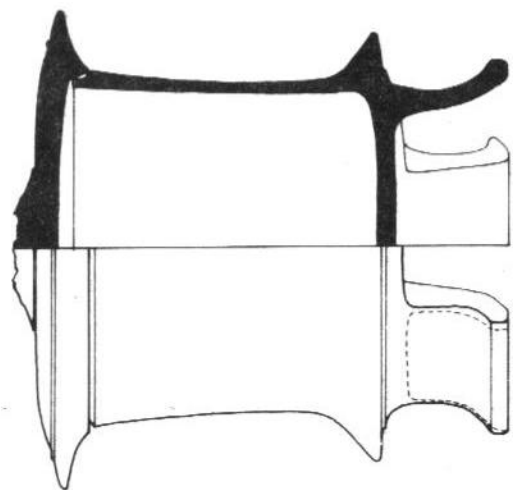
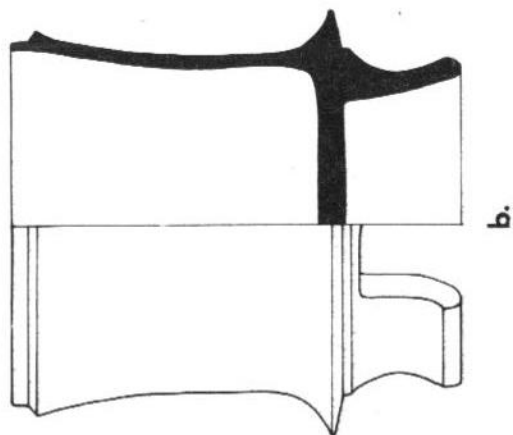


Fig. 11a.

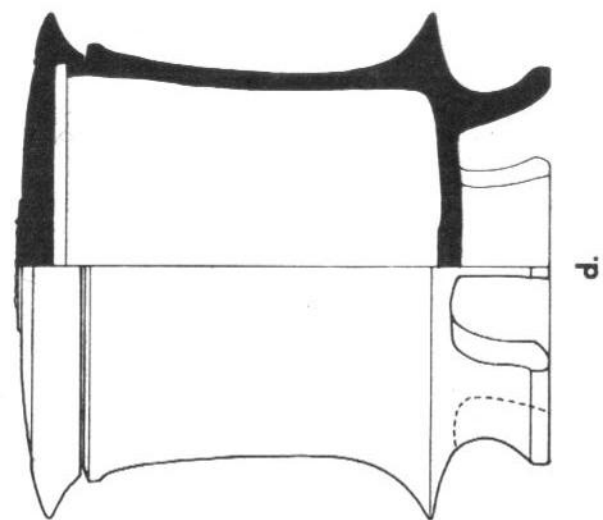
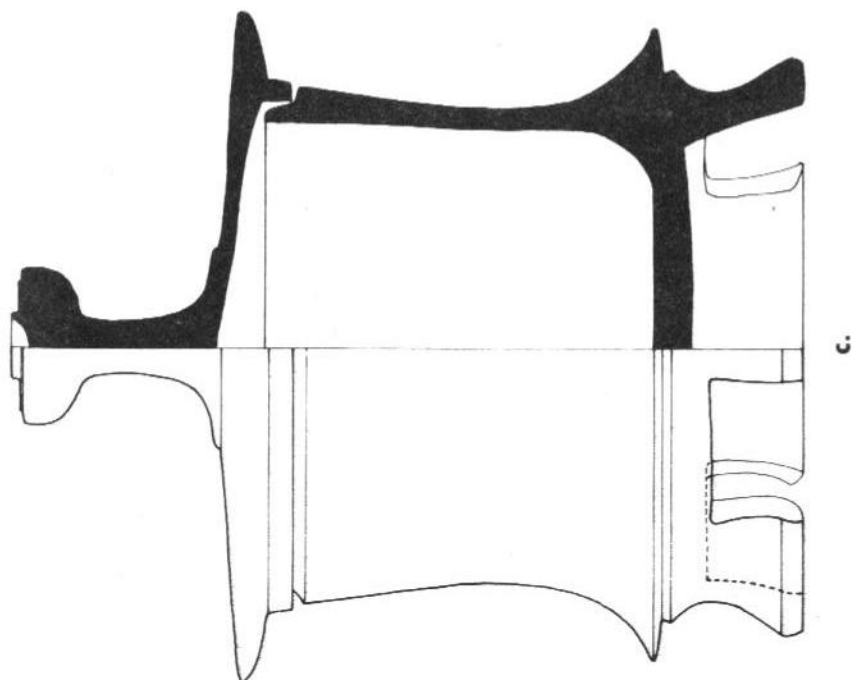
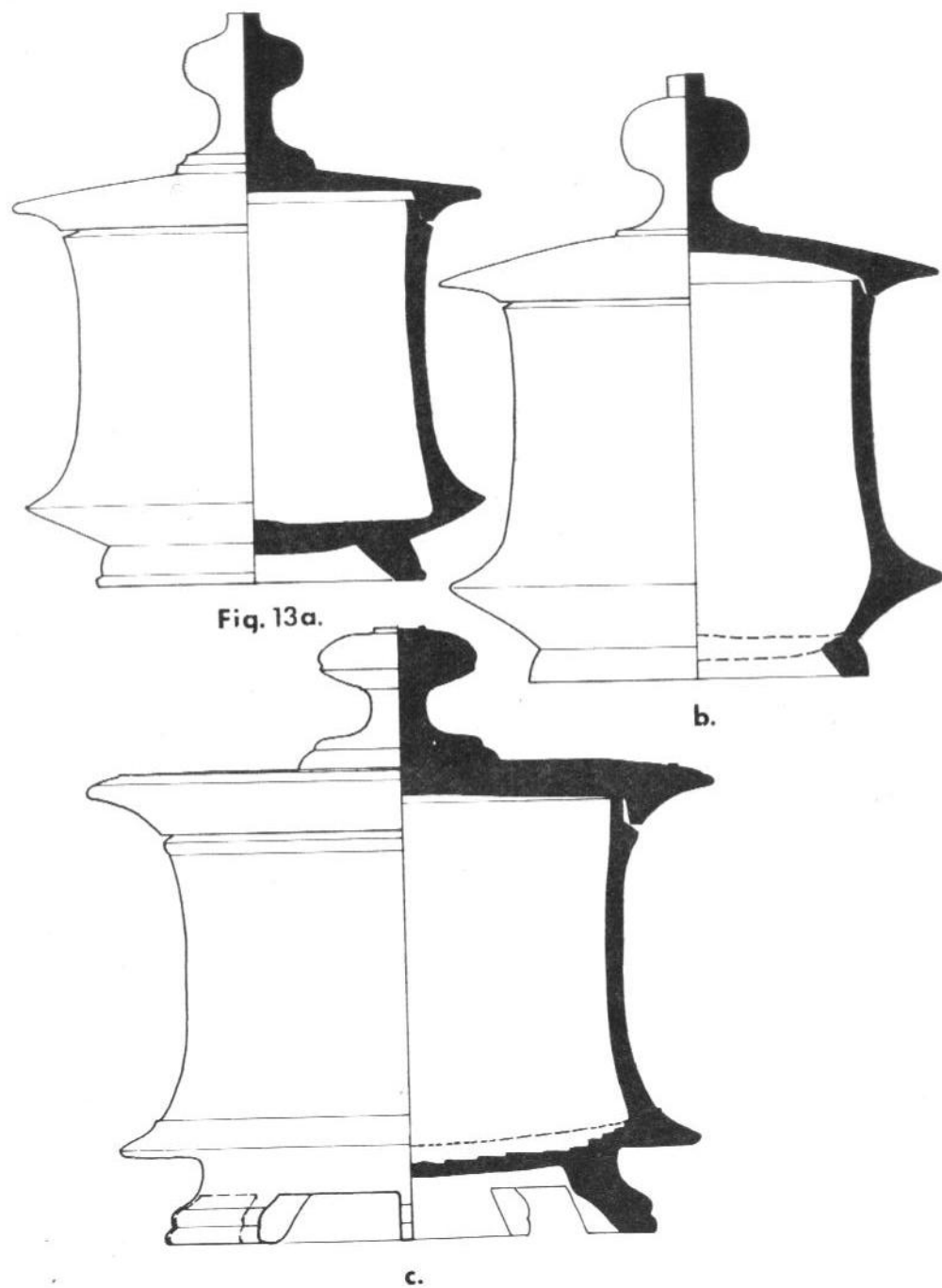
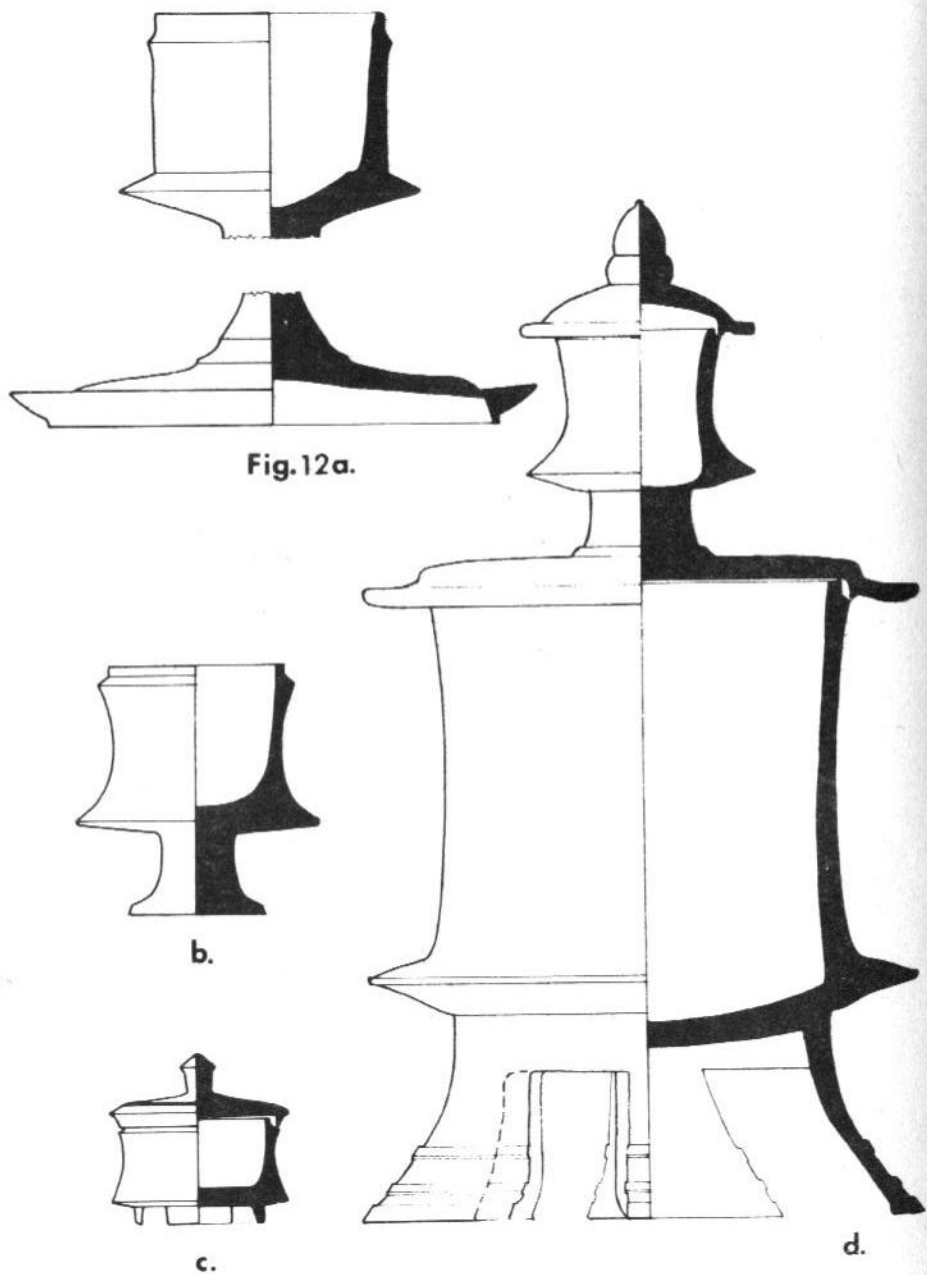


Fig. 11



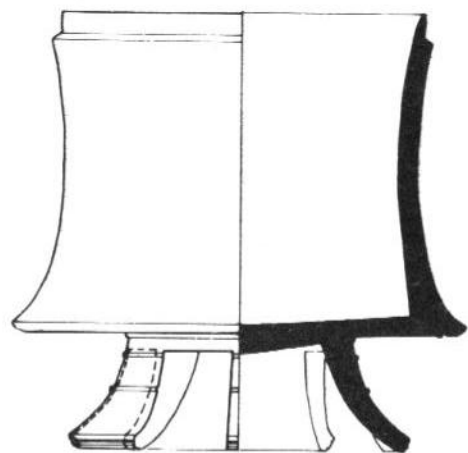
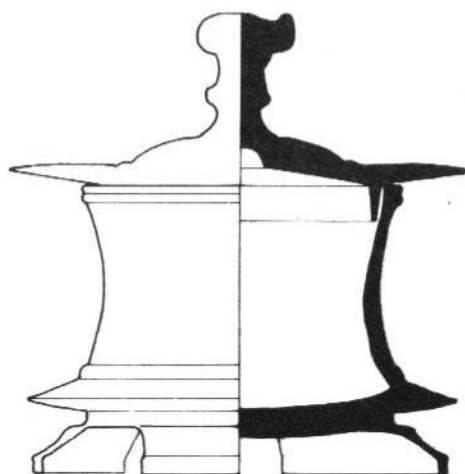


Fig. 14a.



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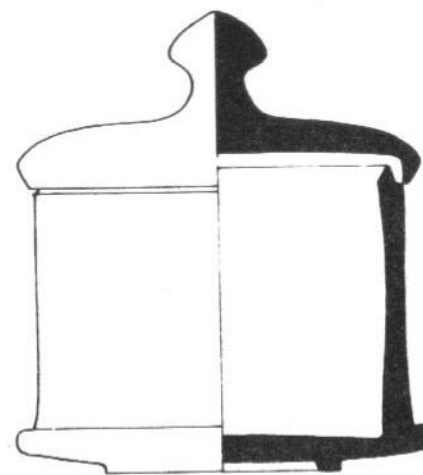
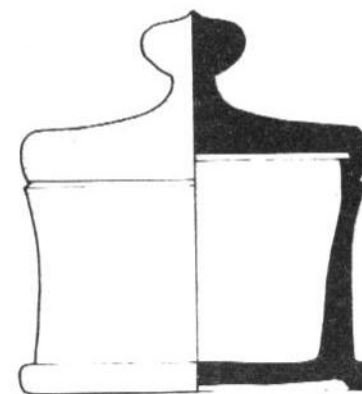
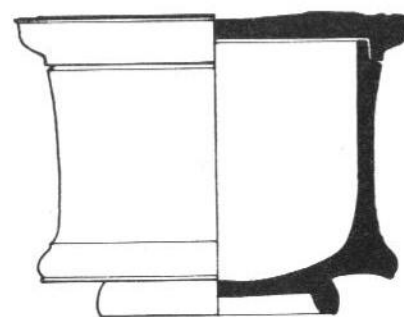


Fig. 15a.



b.



c.

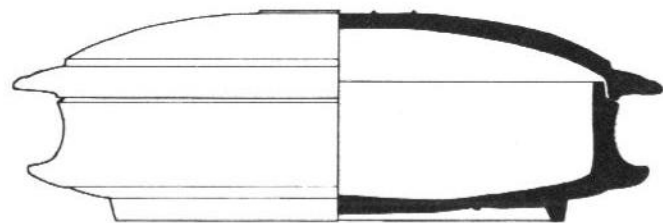
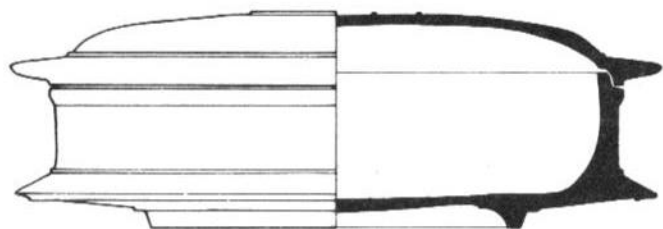
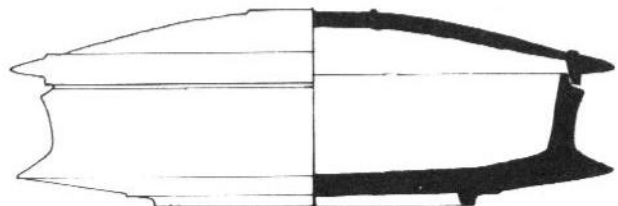


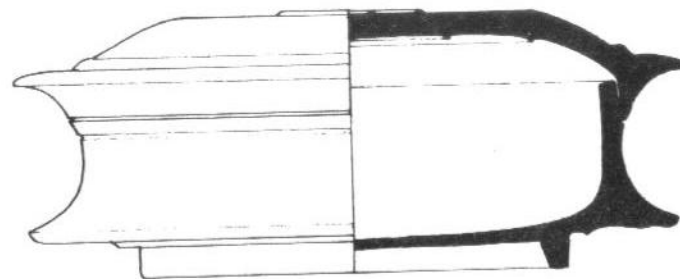
Fig. 16a.



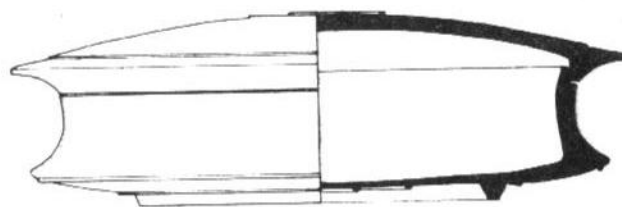
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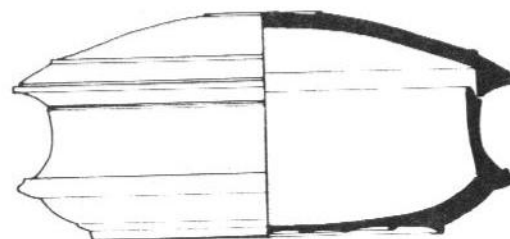
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Fig. 16

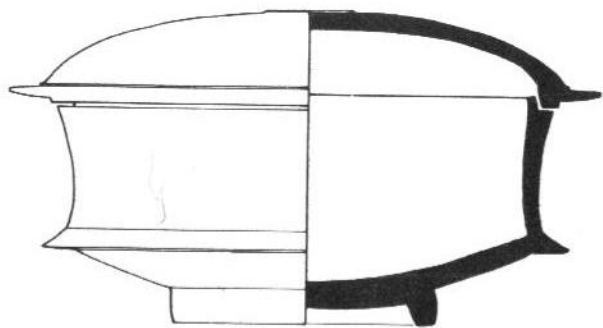
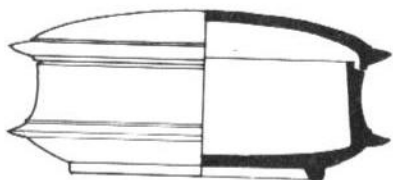
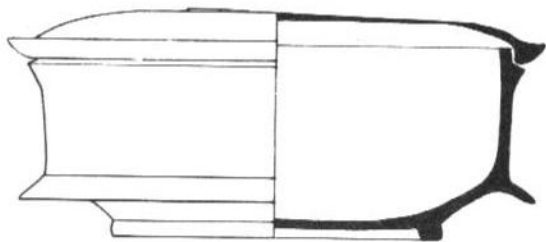


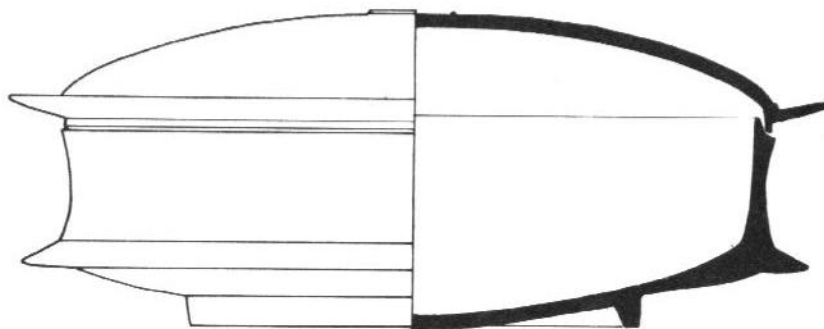
Fig. 17a.



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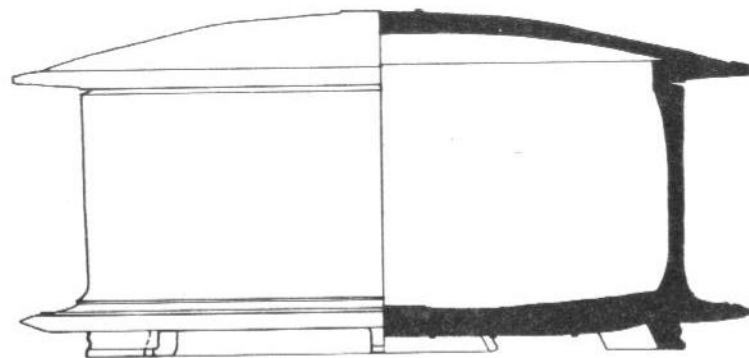
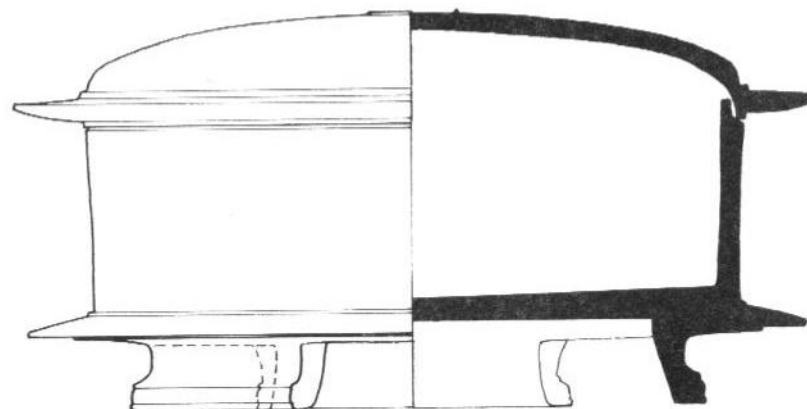


Fig. 18a.



b.

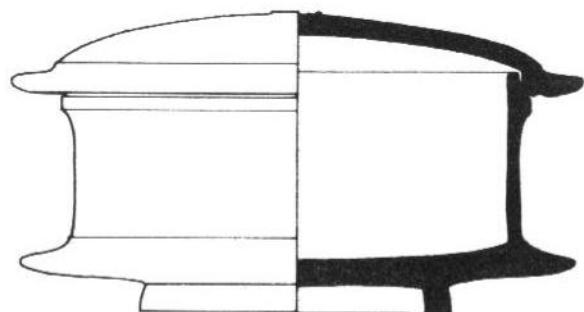
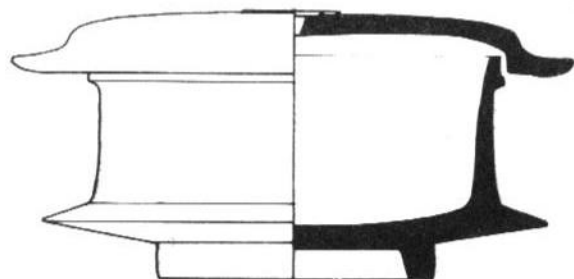
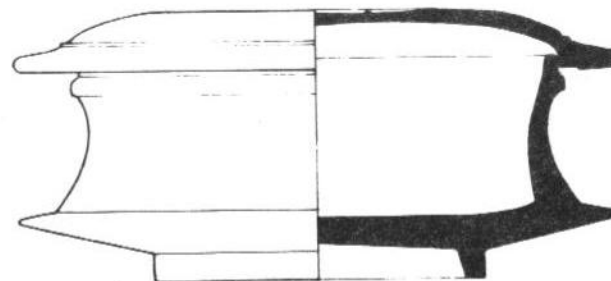


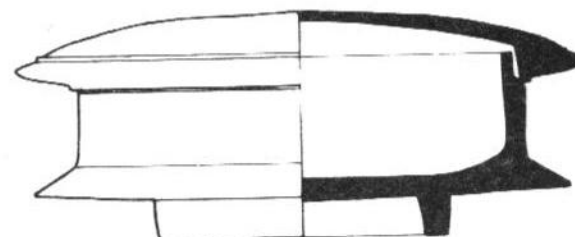
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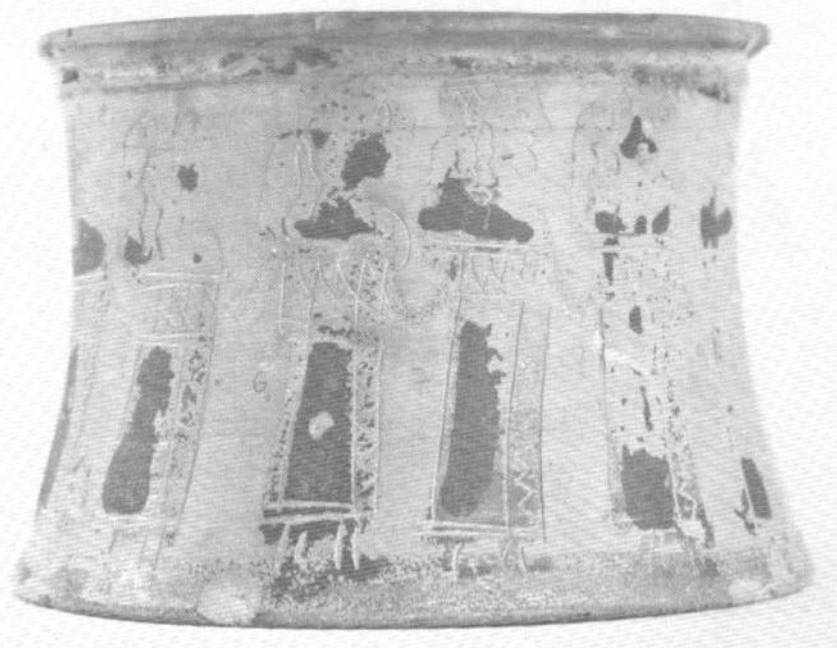
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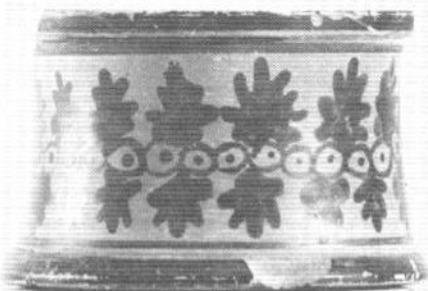
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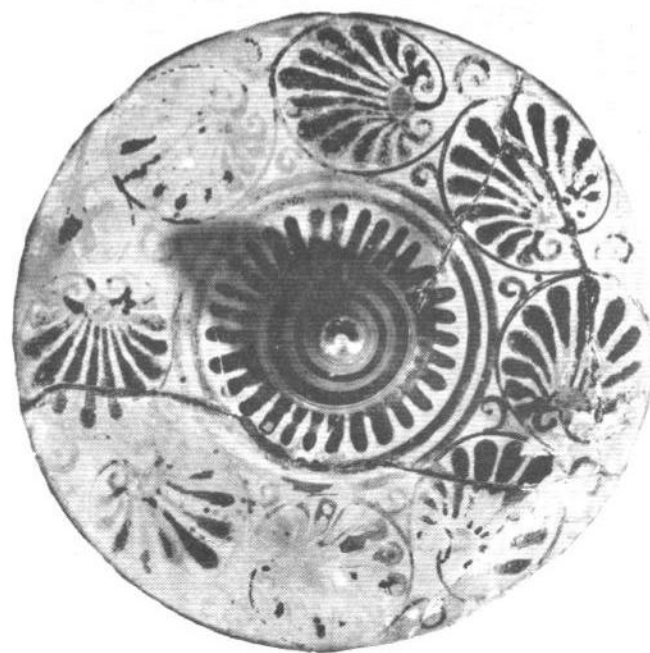
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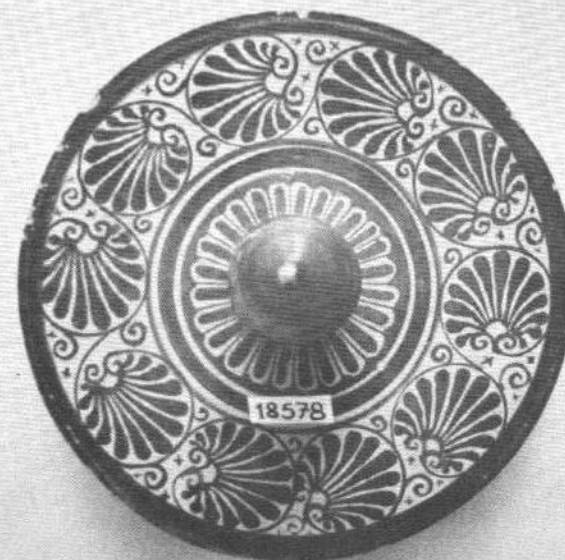
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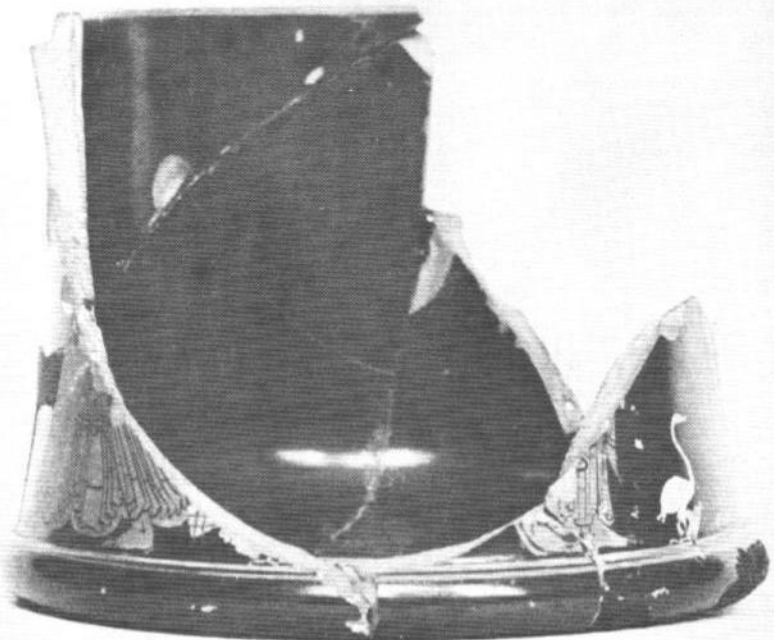
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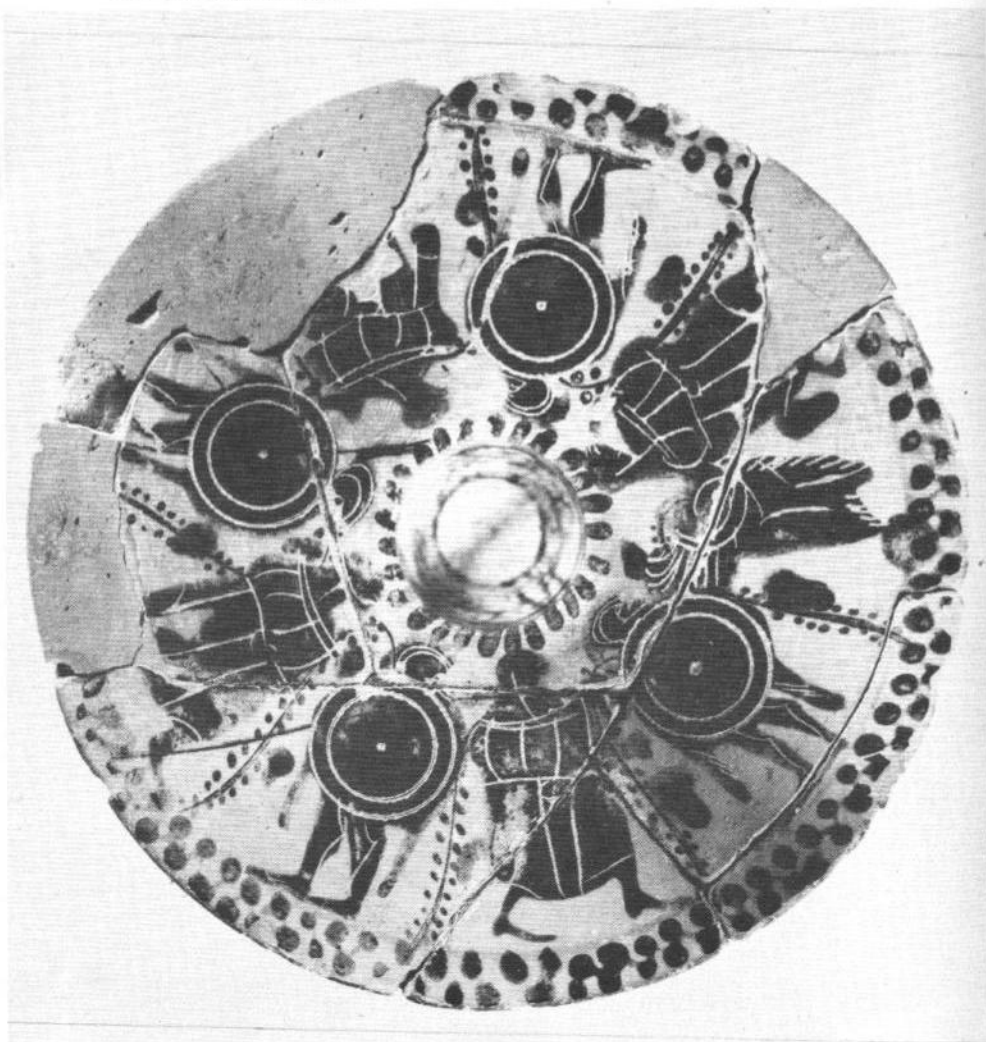


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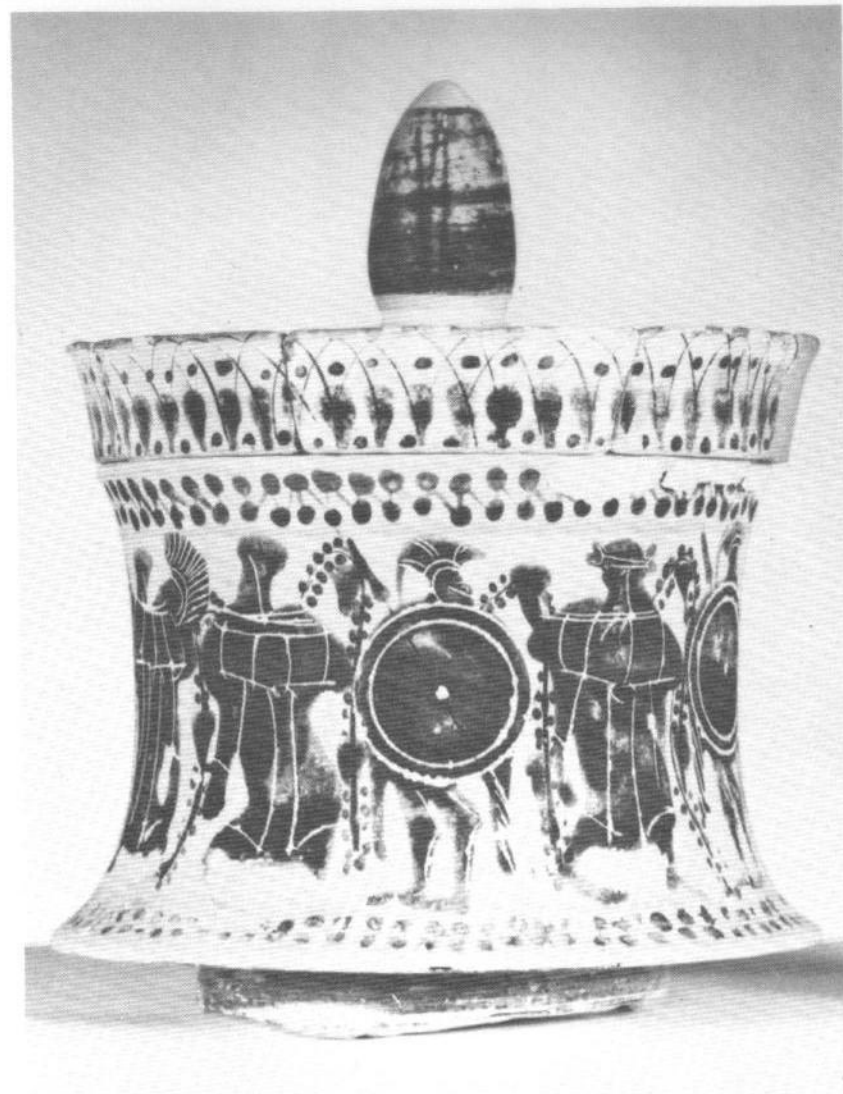




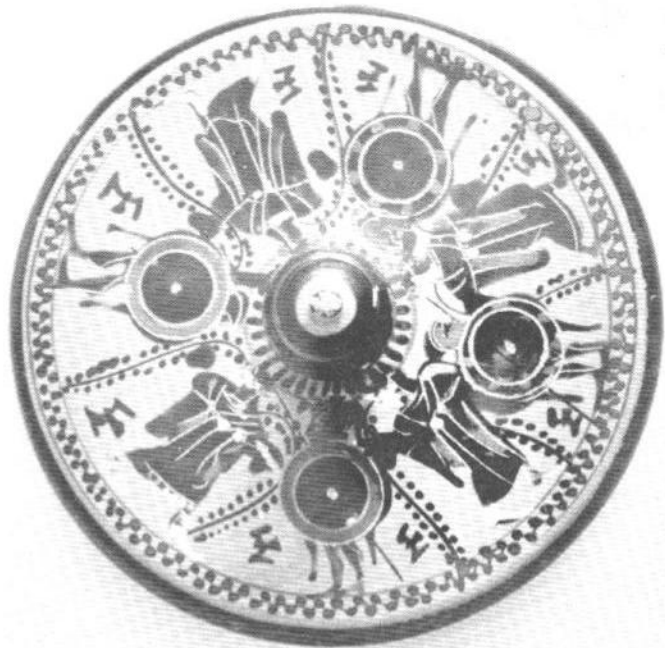
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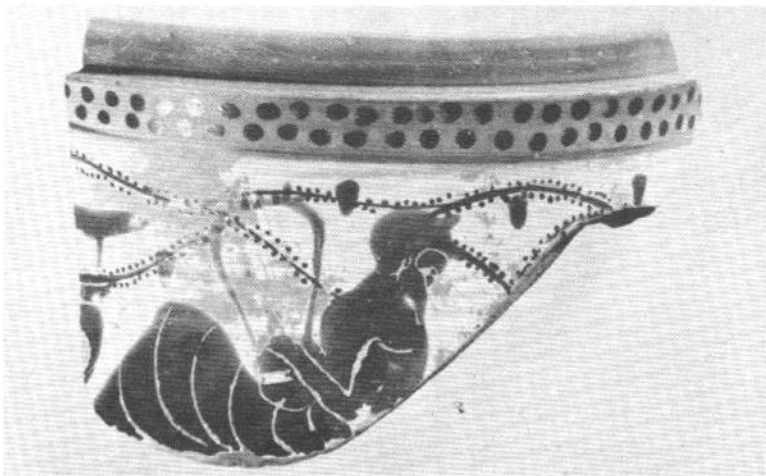
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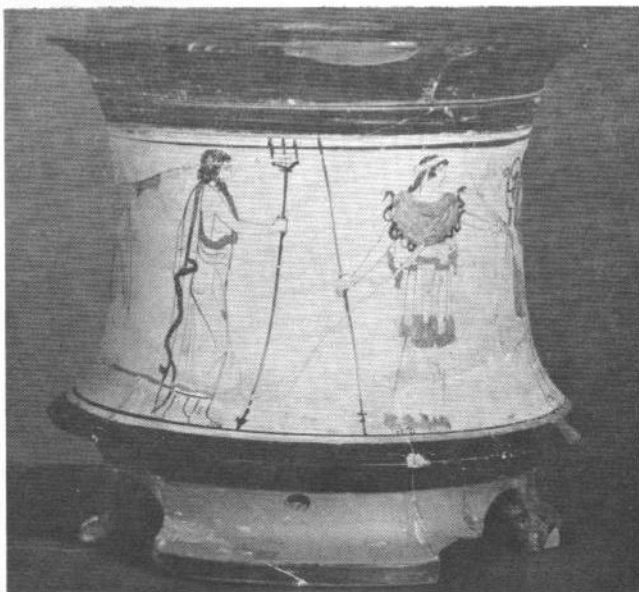
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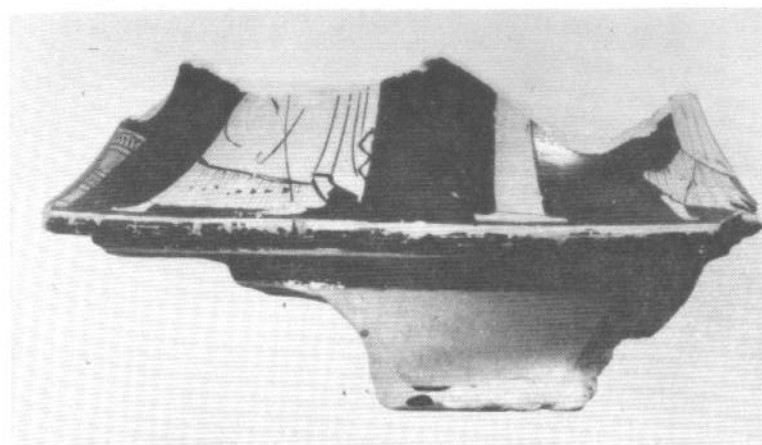
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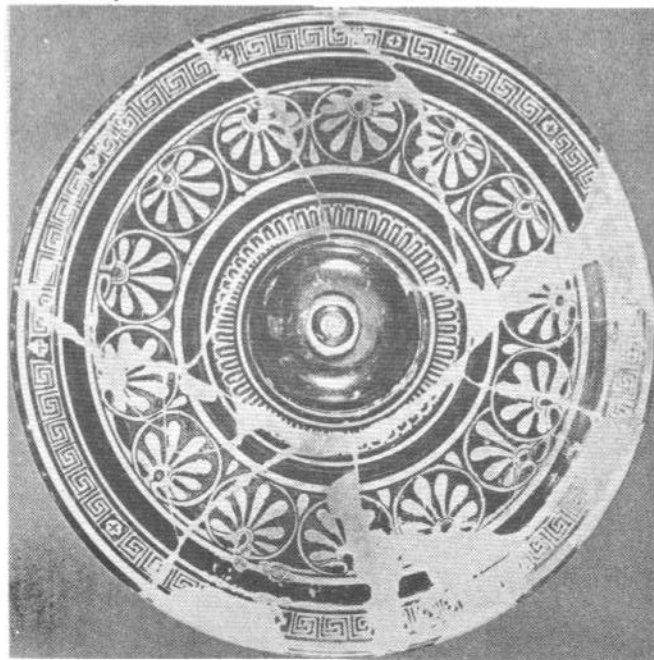
28 Athens 1741



29 Honolulu 3598



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31,1 Louvre L 55



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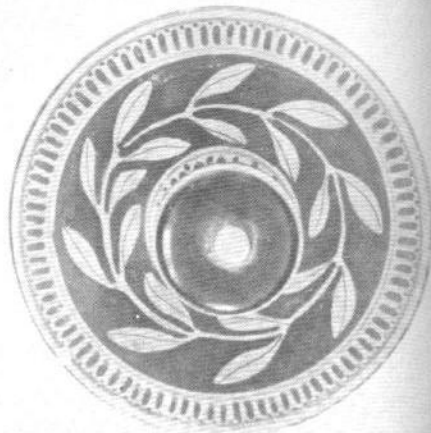
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35 Oxford 1961.468



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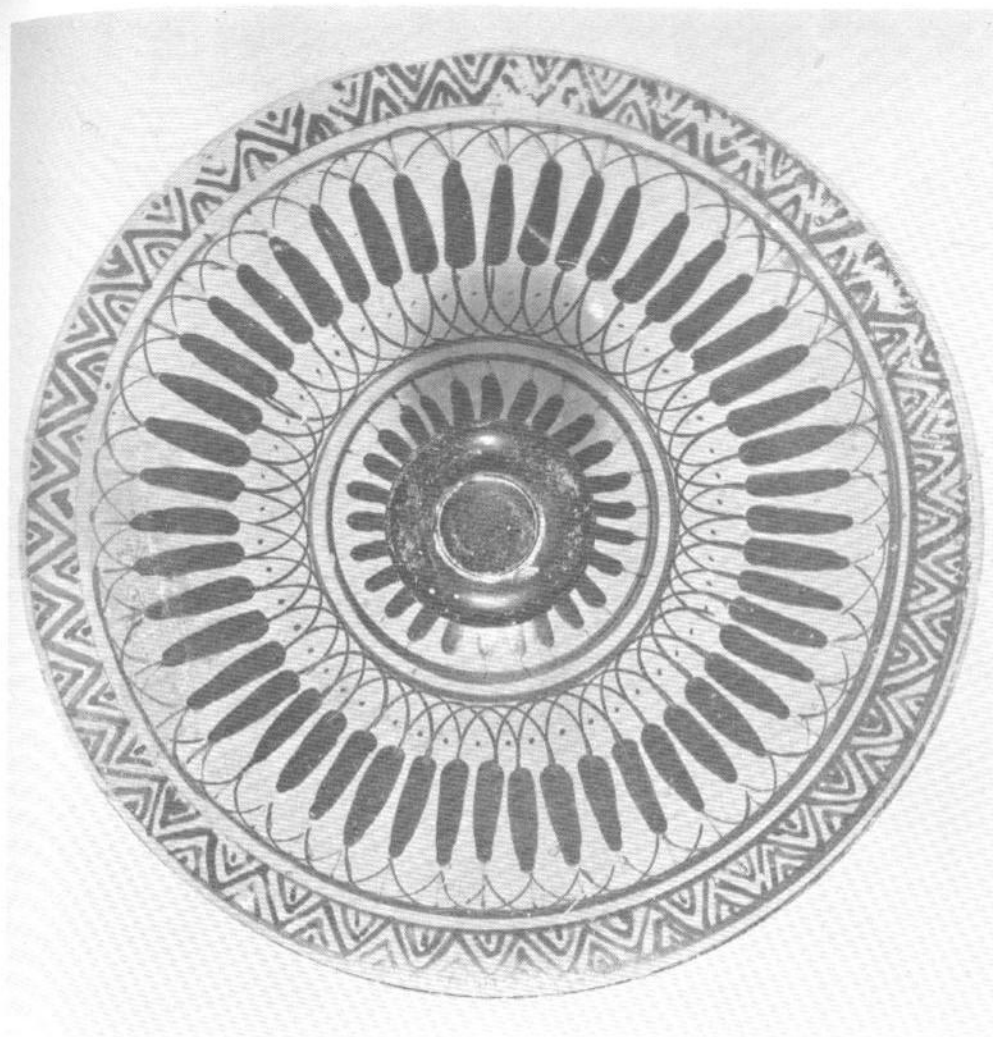


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38 Athens 1741



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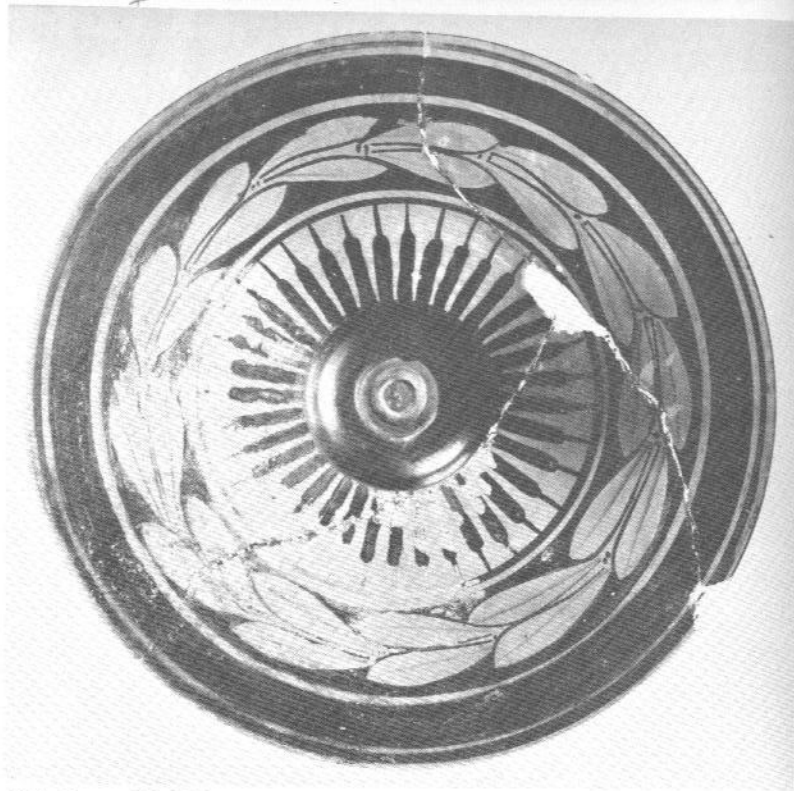
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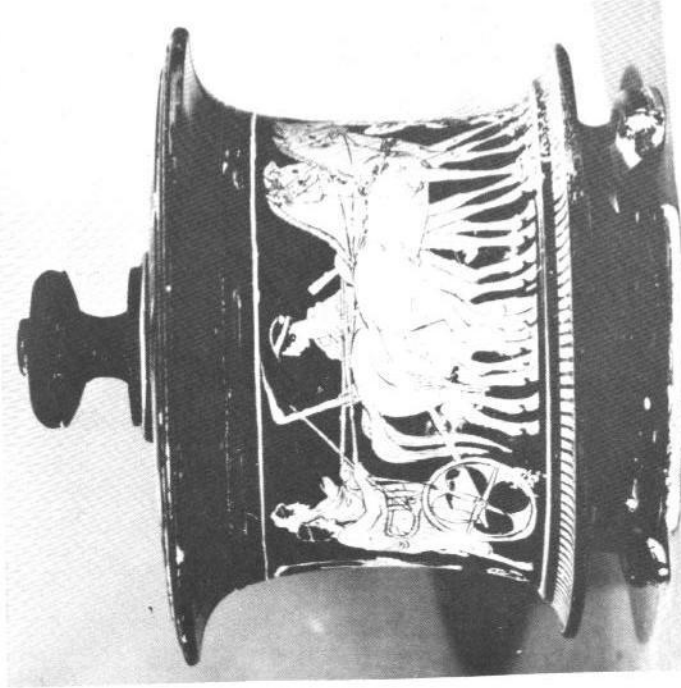
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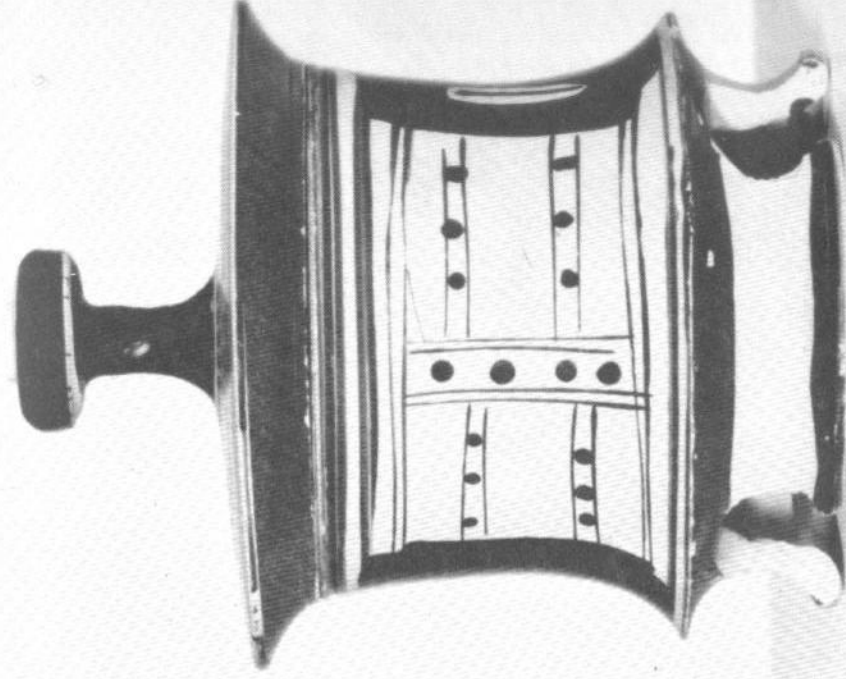
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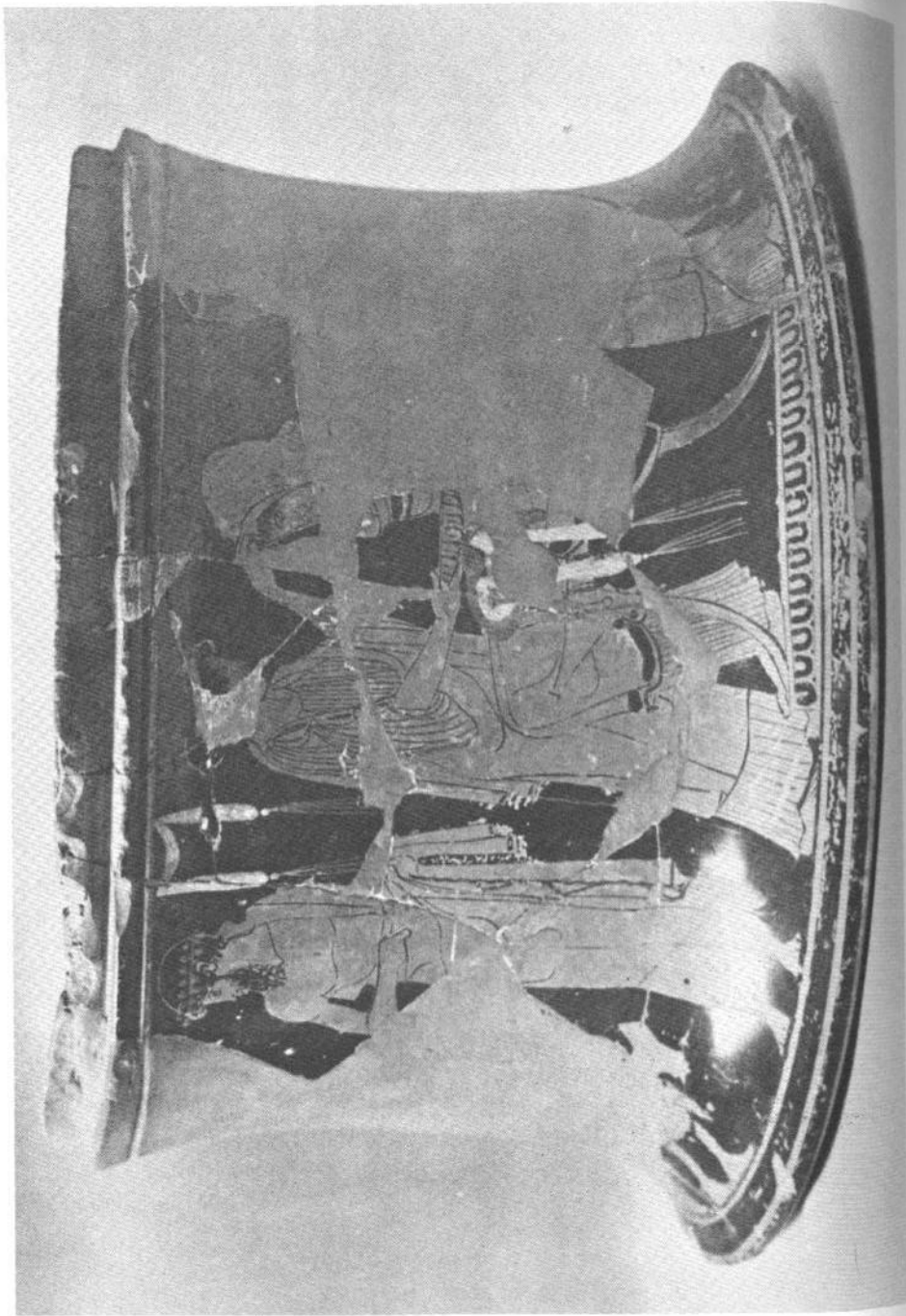
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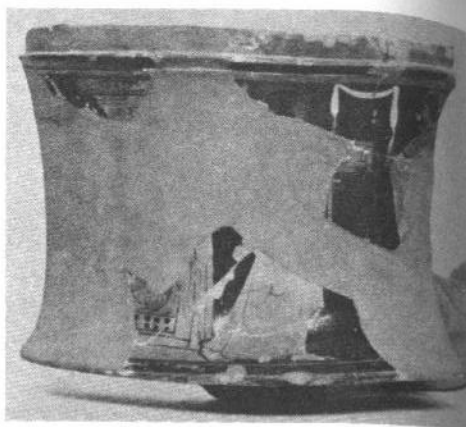


57 and 56 Athens Acr. 569

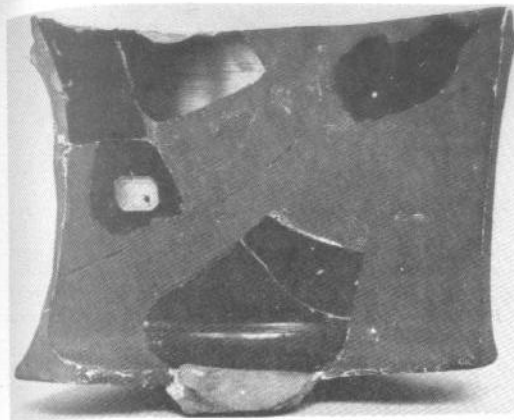
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58.1 Athens 1708



58.2 Athens Acr. 569

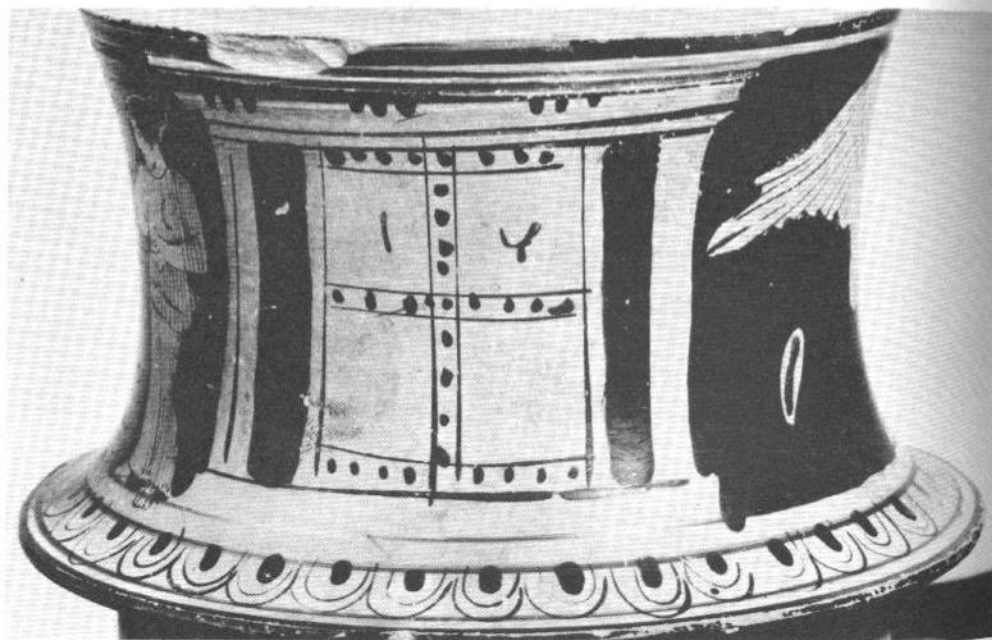


59.1 Athens Acr. 569



59.2 Ceramicus 1462

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61 Berlin 3308



62 London E 773



63 London E 772



64 Athens, Ceramicus Museum 1008



65,1 Athens 1586

65,2 Cambridge 1933.1





66.1 Athens 14909



66.2 Munich (ex Von Schoen 64)



67.1 Athens, Ceramicus Museum 1008



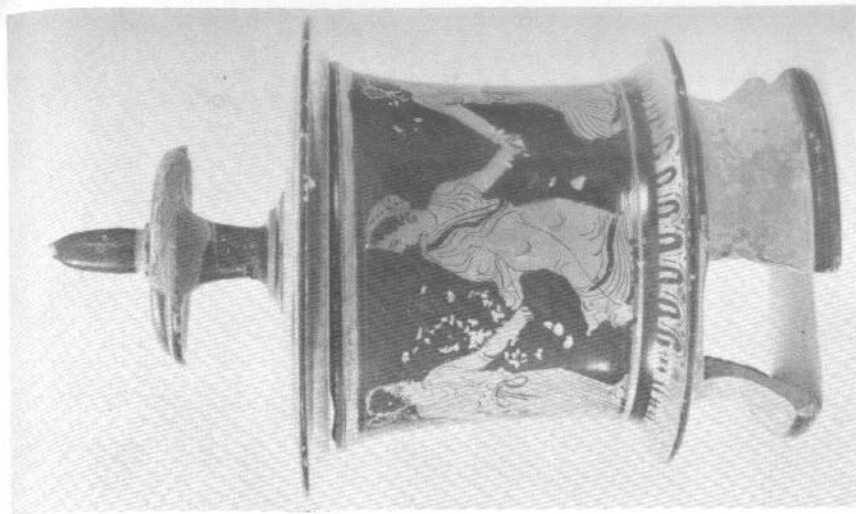
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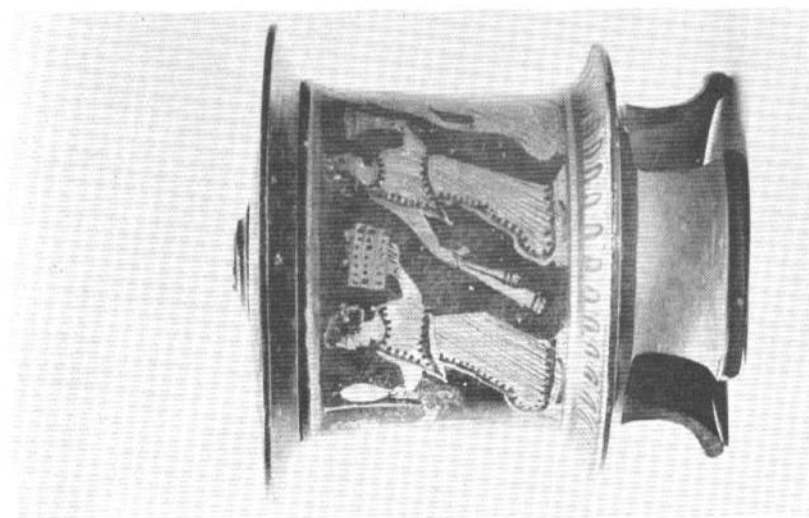
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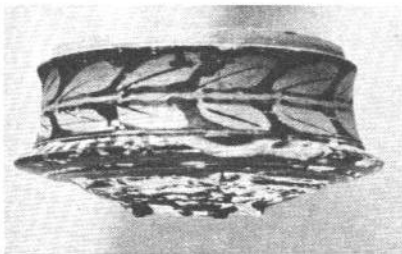
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71 Athens 13028



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74,2-3 and 75,2 Athens, Agora P 16924



75,1 Athens, Agora P 24296



75,2 Athens, Agora P 16924



75,3 Athens, Agora P 8441



75,4 Athens, Agora P 10459



75,5 Athens 1241



76,1 Würzburg 541



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77,1 Athens 1587



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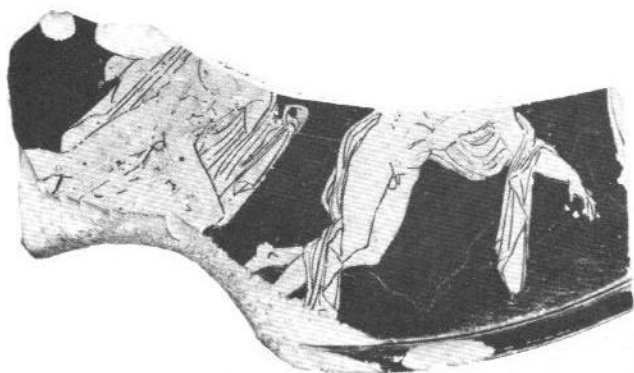
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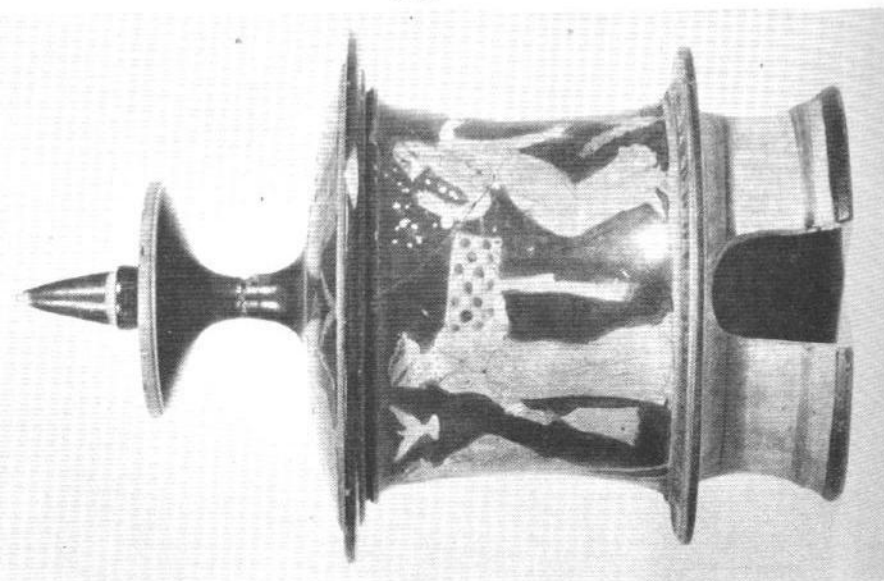
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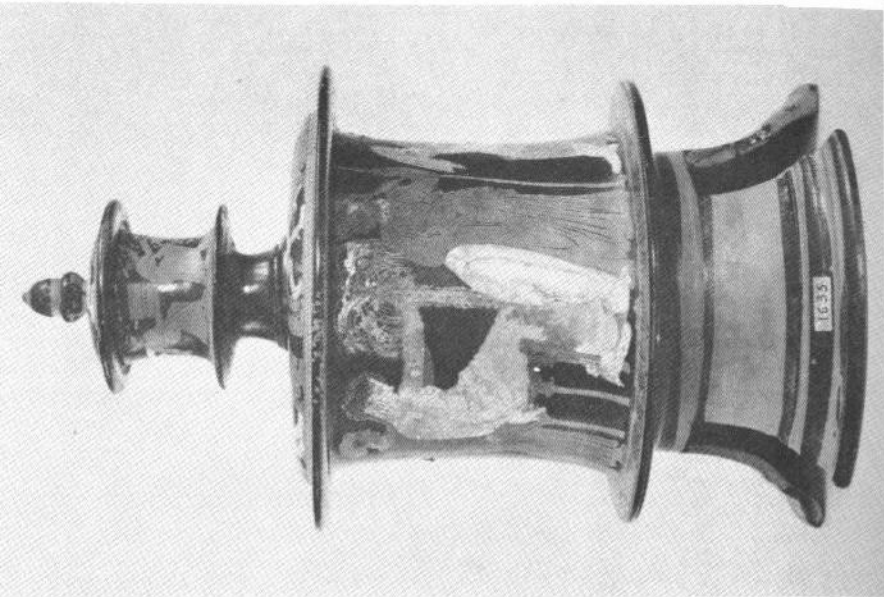
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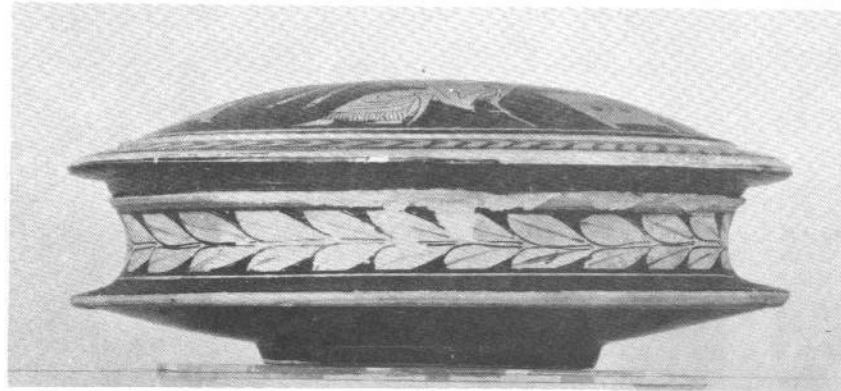
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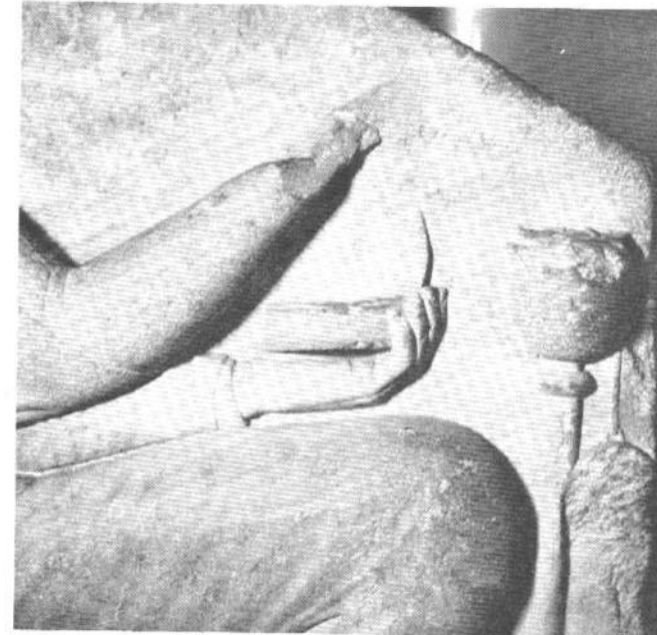
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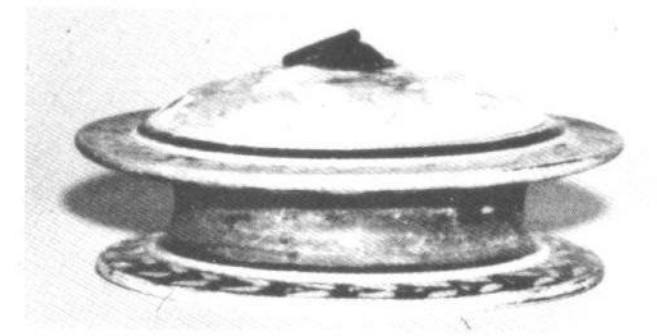
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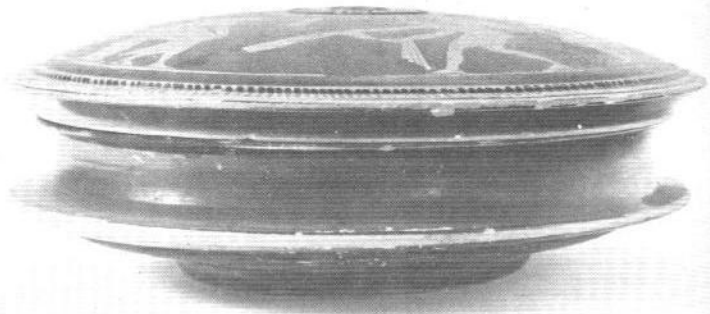
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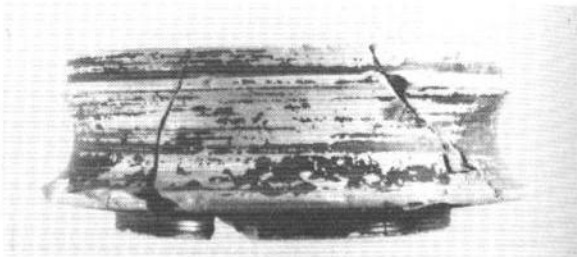
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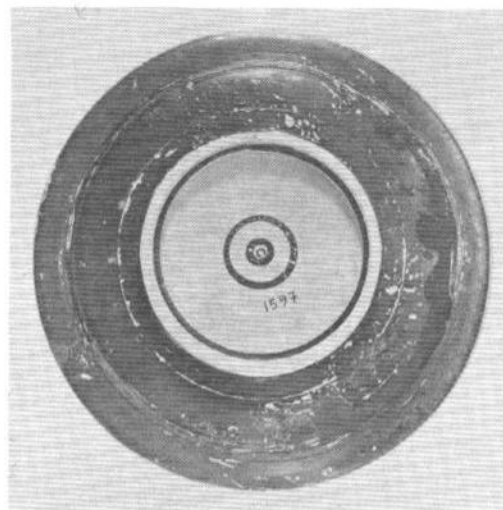
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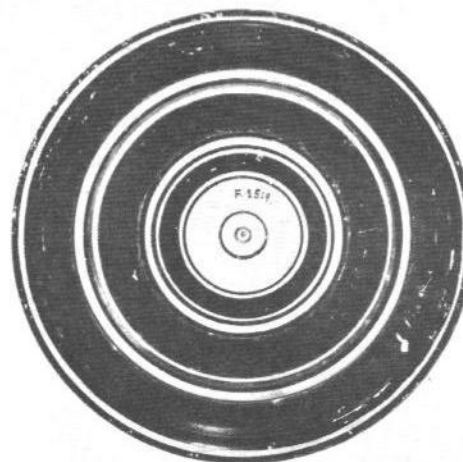
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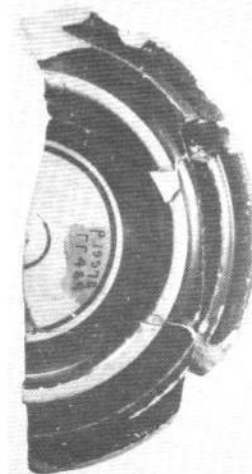
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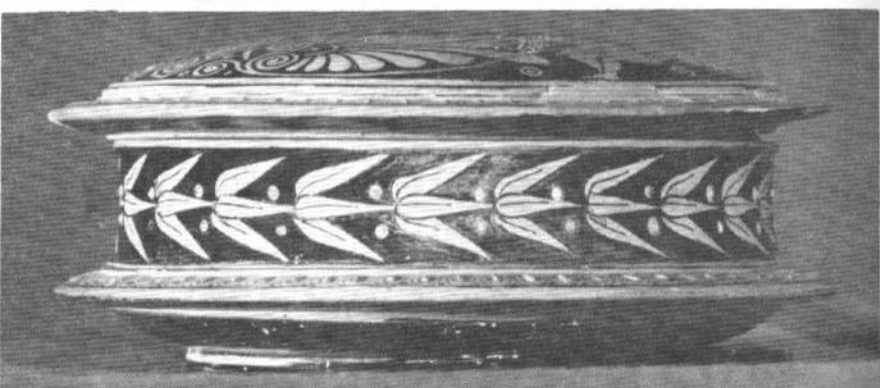
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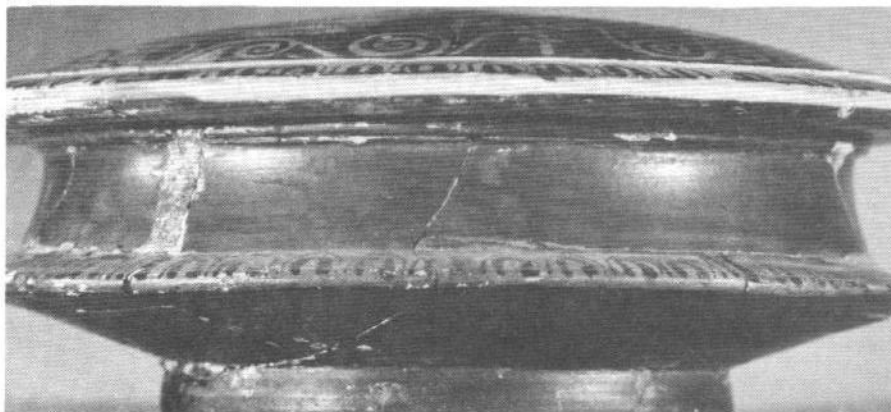
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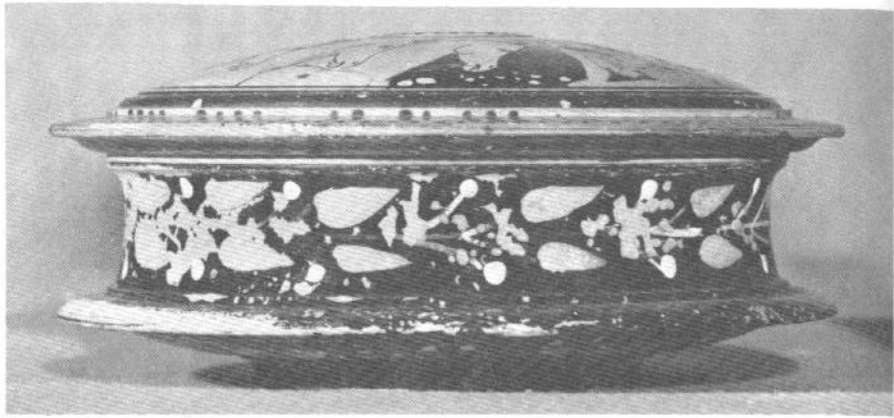


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89.3 Dresden 385

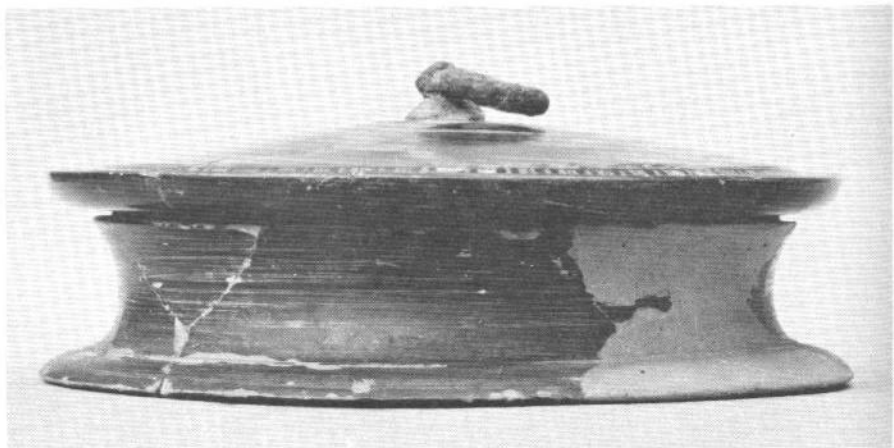




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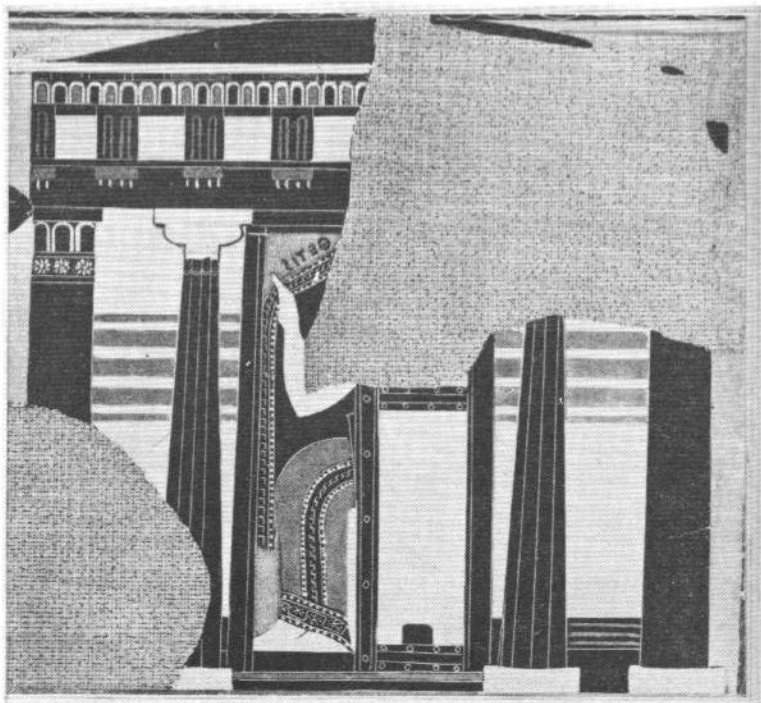
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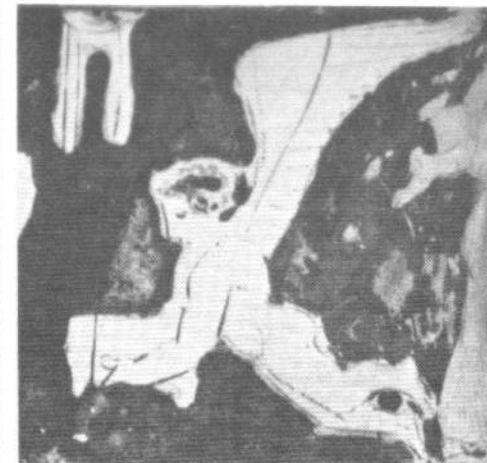
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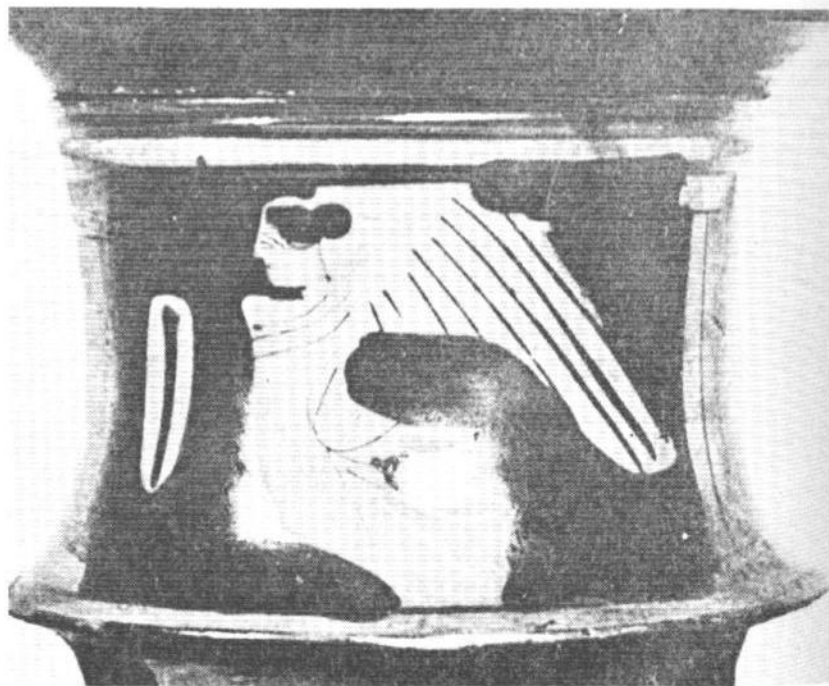
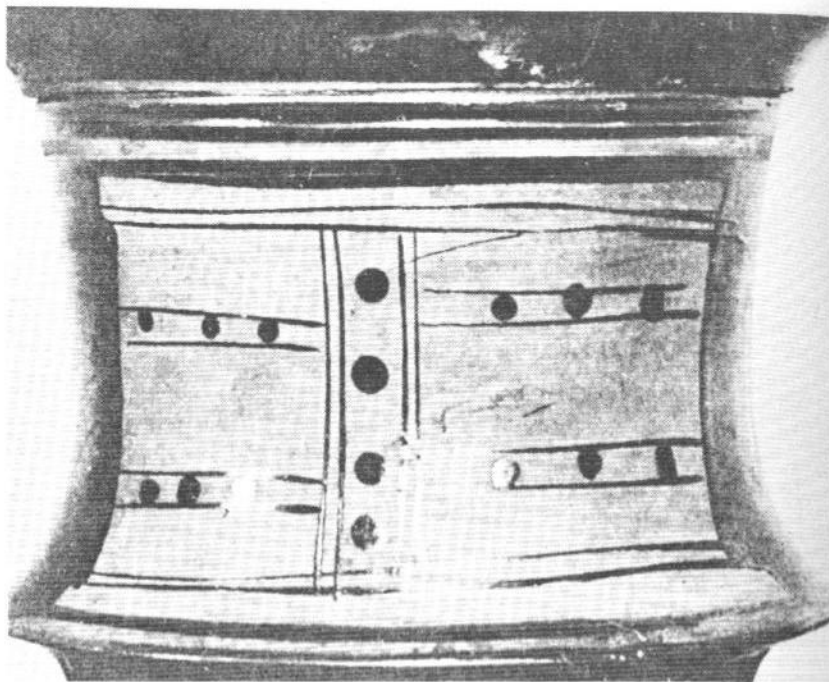
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99,3, 100,1-2 Munich 2720



100,1-2 99,3, Munich 2720



101,1 Athens 1659 (Lebes gamikos)



101,2 Athens 13676a



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102,1-3 Once London Market



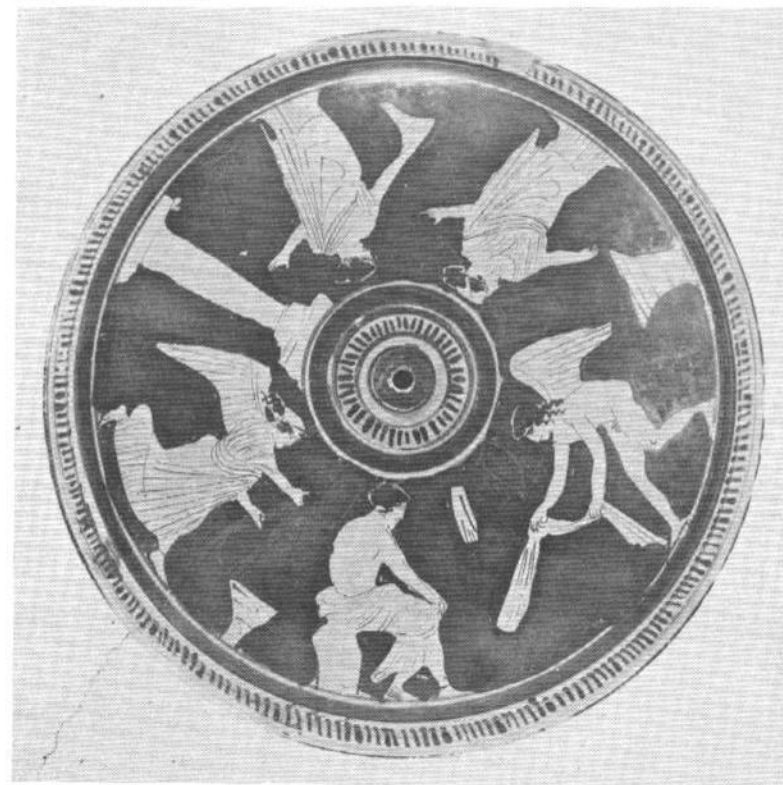
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103,1 London E 773



103,2 Athens 1597



103,3 London E 772



↑ 104,1 Athens 19355 →
104,2 Brauron



104,3 Palermo lekythos by Douris